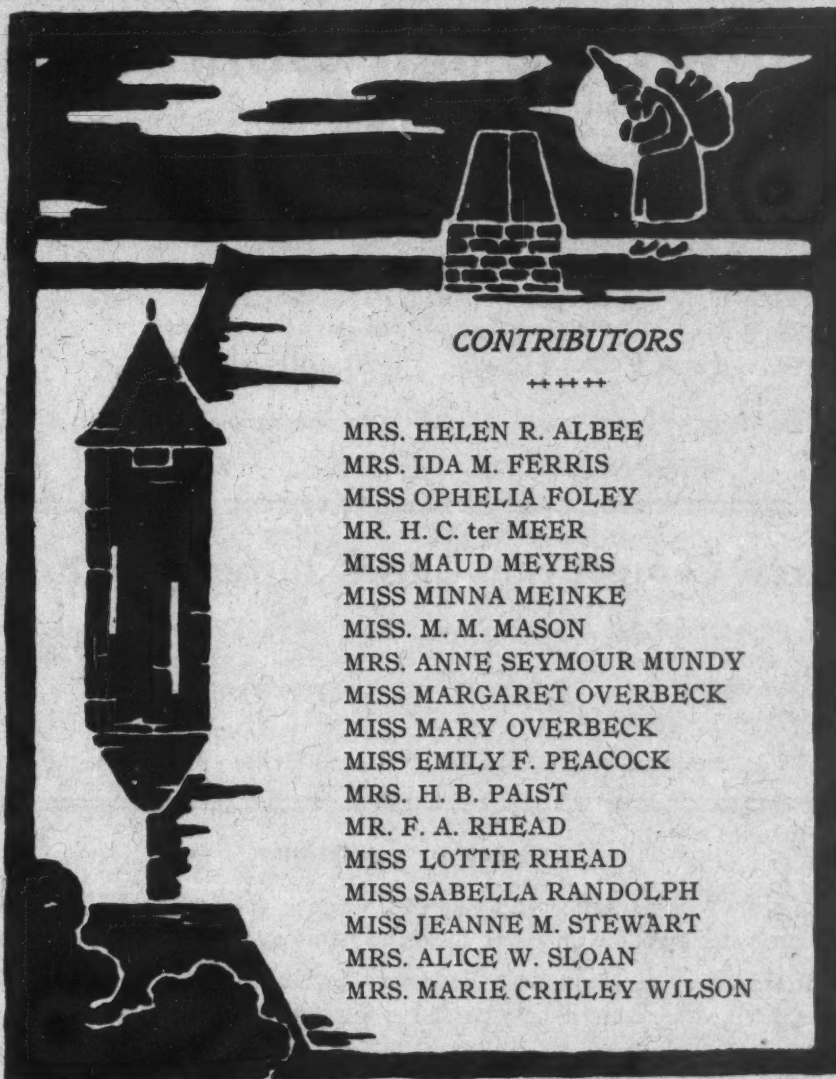


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KERAMIC STUDIO

I

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PUBLISHERS' NOTES.

Owing to increased expenses in the production of Ceramic Studio the publishers are compelled to change the price of the magazine to \$4.00 per year or 40c. per copy. This change, however will not take place until Mar. 1st. New subscriptions and renewals will be accepted at the old price up to and including Feb. 28th. This will enable dealers who have advertised Ceramic Studio at the present price to fill all contracts.

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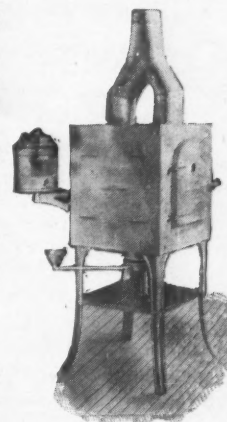
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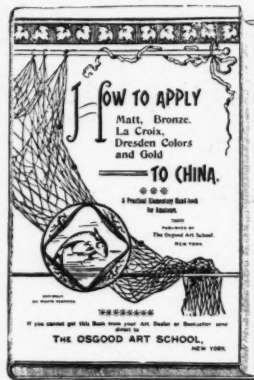
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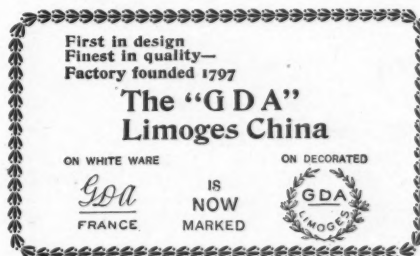
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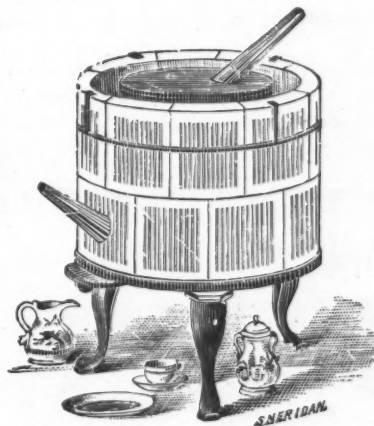
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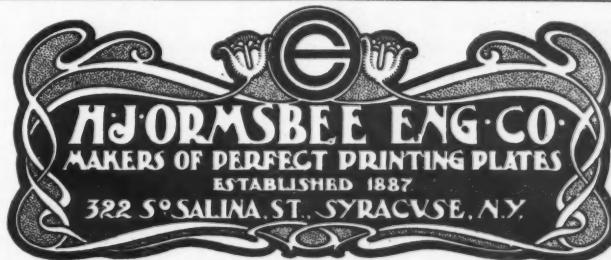
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Grand Feu Ceramics

Grand Feu Ceramics. A Practical Treatise on the Making of Fine Porcelain and Grès. By Taxile Doat, of the Manufactory of Sèvres, France, ceramist and sculptor, Knight of the Legion of Honor, Officer of Public Instruction. Translated from the French by Samuel E. Robineau. With numerous illustrations, and notes on the use of American clays for porcelain and Grès, by Prof. Charles F. Binns, of the School of Ceramics, Alfred, N. Y. Syracuse, N. Y.: Ceramic Studio Publishing Co.

The text of this translation appeared originally in a series of eighteen articles in the *Keramic Studio*, in 1903. The interest with which the articles were received by potters and craftsmen in this country has led to their publication in a more permanent form. M. Doat wrote this matter for the purpose of aiding individual artists who are devoted to ceramic work, "and to render homage to the glory of the manufactory of Sèvres," with which he has been connected for twenty-six years. As a reference work this publication will prove a valuable contribution to the already extensive literature of stoneware and porcelain manufacture, and it will be especially useful to the art student and to manufacturers of hard porcelain, as a thorough and practical treatise. All the processes of manufacture are fully and lucidly described step by step, with much attention to detail, and many important discoveries made at Sèvres of late years are interestingly explained.

The illustrations include technical drawings showing the various processes, such as throwing and pressing, casting, glazing, kilns, saggers, placing and setting, firing, etc.; and a large number of specimens of Sèvres ware with some other European porcelains from Copenhagen, Berlin, etc.

Boston Transcript
Oct. 25, 1905

The  Sun.

From THE SUN

New York Oct 28 1905

Art Books.

The new processes employed in manufacturing hard porcelain at the great Sèvres factory and the discoveries of recent years are described in "Grand Feu Ceramics," by Taxile Doat (Ceramic Studio Publishing Company, Syracuse, N. Y.). The book is made up of articles by M. Doat that began to appear in the *Keramic Studio* two years ago. An interesting summary of the progress of ceramic art in the last half of the nineteenth century and its condition at present is followed by an explanation of the organization of the Sèvres factory and an account of the work it exhibited in recent expositions, particularly that of 1900, all fully illustrated. Next comes an elaborate technical treatise, in very clear terms, on how to make grand feu porcelain and grès, beginning with the preparation of the bodies and proceeding step by step to the glazes. At the end is a chapter in American clays and grès. It is a thorough and practical book that will be appreciated by collectors as well as working potters. Mr. S. Robineau's translation might be improved, but is satisfactory on the whole.

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FROM LITERATURE TO ART is a short step. The making of fine porcelain and stoneware is an art. A book, charming even to one ignorant of the requirements of the subject, is "Grand Feu Ceramics," a practical treatise translated from the French of Taxile Doat by Samuel E. Robineau. In addition, there are notes on the use of American clays for porcelain and Grès, by Prof. Charles F. Binns of the Alfred (New York) School of Ceramics.

The practical information and instruction contained in the book are what make it chiefly valuable to people engaged in the work of ceramics in any of its branches. The illustrations are beautiful enough to charm uninitiated eyes. They are the work of artists, and are very well reproduced, adorning many pages of this valuable work.

We are all, to some extent, buyers of works of the ceramic art. Those who go in extensively for these delightful pieces of artistic handicraft will find much of profit and instruction in this beautiful book.

Denver Post
Oct. 31, 1905.

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DEAR SIR:—

The following notice of one of your publications appeared in the literary reviews of THE PHILADELPHIA INQUIRER. NOV 17 1905

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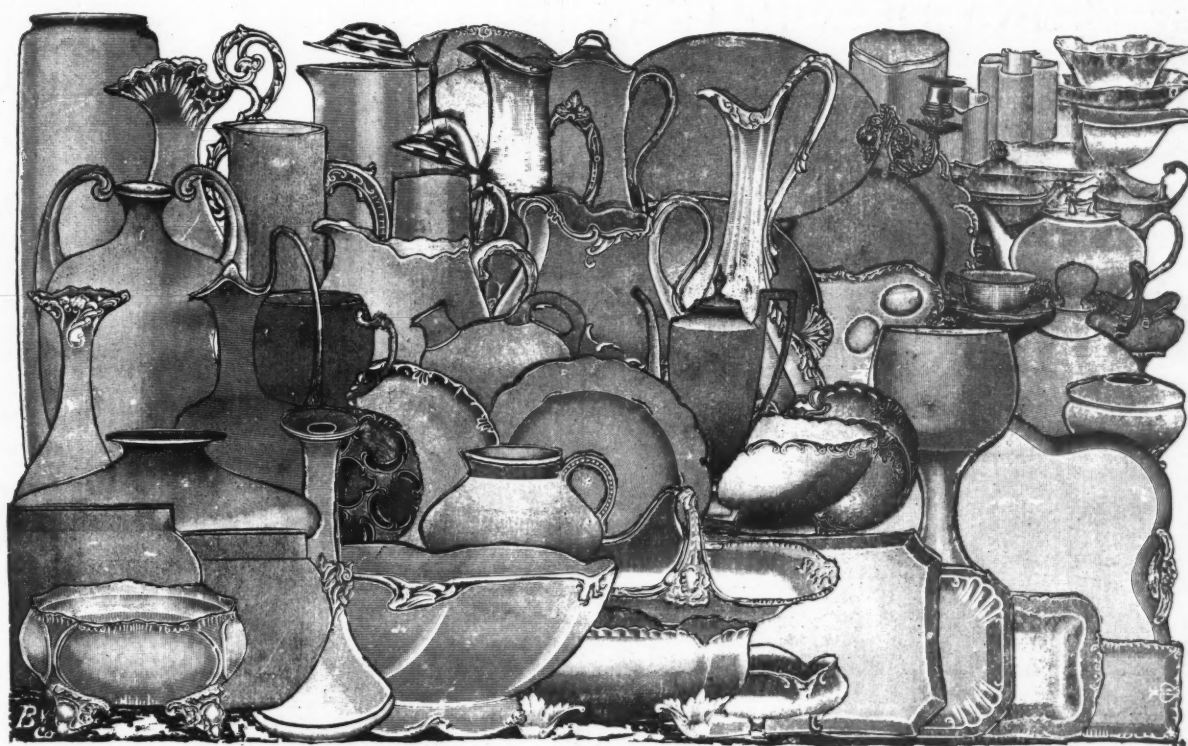
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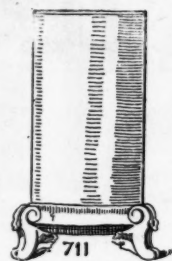
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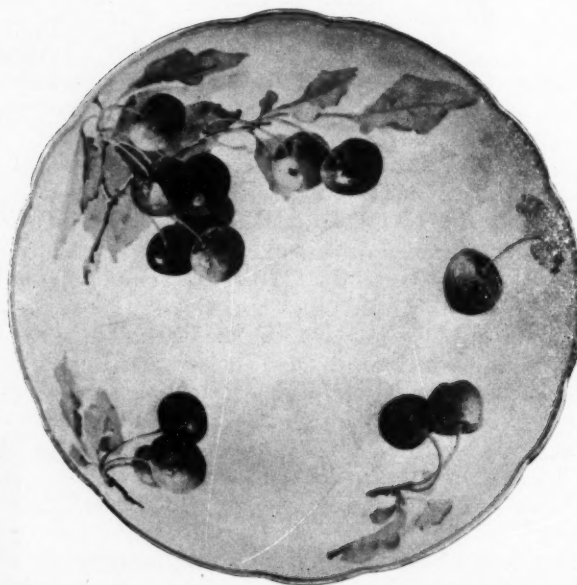
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KERAMIC STUDIO

Vol. VII, No. 8

SYRACUSE, NEW YORK

December 1905



CHRISTMAS Greetings to our readers! We hope they will like our holiday number. We have worked hard to spread a Yuletide feast for them and wish them a good digestion! The New Year approaches and with it we hope to turn many new pages with the help of our subscribers. Will they not write us a New Year's letter, making suggestions as to what they would like for the New Year. We will do our best to fulfil their desires. Tell us what you think would improve the usefulness of KERAMIC STUDIO. We may not always agree, but we will surely receive many valuable hints.

It has been thought best to extend the time for the competition for the punch-bowl and cup. (See back of cover.) Beside the color drawing, as called for, a *section* in black and white, *working size*, can be submitted rather than the entire full size bowl. If preferred, the bowl may be done in black and white, accompanied by black and white section in full size and a section in color. The full

size bowl should be 12 to 15 inches in diameter. Special attention is called to the shapes of bowl and cup.

Our "Fruit Book," which we are sure will be fully as popular as our "Rose Book," will be ready in January. It will be a larger book, as it will contain the studies published in six years, while the "Rose Book" was the collection of four years.

We are approaching the season of exhibitions. Have the various clubs given up their fall sales. We will be glad to hear from them with illustrations of the more interesting exhibits. We are always glad to give club and studio news, and illustrations when received in time. Sometimes we have to cut the cloth according to the space, but where possible we give as much space as we can.

We would be glad to have drawings in black and white of any subject suitable for china decoration submitted from time to time by our subscribers. At present we are needing greatly studies and arrangements of miniature flowers, fruit, etc., for small pieces; also good simple designs for beginners.

THE CLASS ROOM

On account of lack of space the articles on gold work will be continued in the January KERAMIC STUDIO.

ROMAN GOLD.

[REPRINTED]

Emily F. Peacock.

To the amateur, the preparing of gold for ceramic decoration seems a great undertaking, but with the proper apparatus, materials and care, this should not be. Then the pleasure and profit derived from using pure gold more than compensates for time expended. There are two methods generally used. In both the metal is dissolved in *aqua regia*, and when precipitated is in the form of a light brown powder. By one method the gold is precipitated by *ferros sulphate* (copperas), the other by mercury. The former I prefer, and give as follows: Take four penny-weights of pure ribbon gold, cut into small pieces, and put in a large measuring glass or porcelain vessel holding not less than a pint, cover with about an ounce and a half of *aqua regia*, placing over vessel a piece of common glass. Let this stand over night in a large room, or preferably, in the open air. In the morning pour the chloride of gold into two glass vessels, each holding three pints or more, being very careful not to waste a drop, as every grain counts when the precipitate is formed. Then make a solution, taking about a quart of warm water to an ounce of *ferros sulphate*. When thoroughly dissolved, add to the chloride until precipitation begins, clouding the liquid, and the gold in the form of brown powder will begin to fall to the bottom of the vessel. Let this stand four or five hours, or until entirely settled;

then pour off the clear liquid from the precipitate, treating it as before, as the gold held in solution may not all have been precipitated; *i. e.*, pour off clear liquid into another vessel, to this must be added more of the prepared solution, until it is cloudy as in the first instance; if it refuses to cloud there is no more gold in solution. Wash the precipitate left in the vessels with warm water, let it stand until settled, pour off, and repeat the process twice. The washing consists of stirring the precipitate with a glass rod a few times in the water. When it has settled for the last time, pour off the water and transfer to a shallow plate that will bear heat; place over this a paper cover, and put in front or over a fire. When quite dry, rub down with a muller; when it is ready for use or to be fluxed. Divide your powder into penny-weights. In this way you will find out how much you have made. All liquid used should be poured through filter paper afterwards, to make sure you do not lose the smallest quantity. When dry this may be burned, and only the grains of gold remain. To make flux, use nitrate of bismuth, twelve parts, to one part of pulverized borax; mixing one part flux to twelve parts the gold powder. When ready to use, rub down to a proper consistency with fat oil and spirits of turpentine, taking care not to make it too thin. If made as directed, one coat of this gold is sufficient.

A couple of glass rods, several pieces of glass for covers, and a large jar to hold solution, besides vessels already mentioned, will be necessary, and each one of these must be washed scrupulously clean before using. Glazed paper is best for wrapping up gold powder, and a small pair of scales will be found very useful.

LIQUID BRIGHT GOLD.

[REPRINTED]

Emily F. Peacock.

Dissolve 1 drachm of gold in $\frac{3}{4}$ ounce of *aqua regia*. Add 6 grains of metallic tin, using more *aqua regia* if required to dissolve it. Pour with constant stirring into a mixture of $\frac{1}{2}$ drachm of balsam of sulphur and 20 drachms of oil of turpentine; as it stiffens, add $\frac{1}{2}$ drachm of oil of turpentine and mix well. More gold gives brighter effect, and more tin a violet tinge. Balsam of sulphur is made by boiling together in a covered vessel 1 part flowers of sulphur and 4 parts oil of lavender until the mass thickens.

o o o

BURNISH GOLD AND SILVER.

H. C. ter Meer.

It is not as difficult to prepare burnish gold and silver for use for china decoration as is generally supposed, the preparation of burnish silver being especially simple. In carrying out this work, cleanliness and care in handling the chemicals must be observed, as the acids are caustic and produce stains. The gold and silver solutions produce stains and silver nitrate is also caustic. Only chemically pure chemicals and distilled water should be used.

BURNISH GOLD NO. 1.

In order to prepare this gold powder, three penny-weights of pure gold are dissolved in one ounce of *aqua regia*, obtained by mixing equal volumes of hydrochloric and nitric acids. When the gold has dissolved completely, evaporate the solution to dryness on a water bath*, and dissolve the residue (auric chlorid) in 28 ounces of water. Then filter the solution.

If it is desired to save time and to avoid the handling of nitric acid, 120 grains of c. p. gold chloride (as employed in photography) are dissolved in the above quantity of water.

Pour the filtered solution into a clean 32-ounce jar, preferably a precipitation jar and add small quantities at a time of a solution composed of: Water, $3\frac{1}{2}$ ounces; ferrous sulphate, $\frac{1}{4}$ ounce; sulphuric acid, three drops; until no further precipitate is produced. After every addition, stir the solution thoroughly with a glass rod. When all the gold is precipitated, allow it to settle, decant the clear liquid and digest† the powder for about eight minutes with hydrochloric acid. Then wash the powder six times, by adding water, stirring, allowing the gold to settle and decanting the clear water. Finally, decant as much as possible of the last wash water and wash the powder into shallow dish, evaporate the water and dry. After drying, rub the gold powder through fine silk gauze (bolting cloth) with the finger. This powder is unfluxed gold, and when prepared in this manner is very dense. After mixing with the proper quantity of thick oil and turpentine (somewhat more thick oil of turpentine should be used than is used with powder colors, and the mixture should have the consistency of well prepared tube colors) it is ready for use over colors which have already been fired. In order to use it over white china, gold flux must be mixed with it. Gold flux can be bought of A. Sartorius & Co., New York,

* A water bath is a metallic vessel, with a cover composed of overlapping concentric rings, which are used to support the vessels to be heated. It is used in the same manner and serves the same purpose as a double milk boiler, i. e., it prevents over heating. In this case the solution to be evaporated is poured into a porcelain dish, supported on the water bath (filled nearly full with water), in such a manner that the bottom of the dish is in contact with the water in the bath. The water in the bath is then boiled until all the liquid contained in the dish has evaporated, leaving a yellowish crystalline residue. The water bath must not be allowed to boil dry as this would ruin it.

† Digest means to wash the gold powder with hydrochloric acid (literally to soak in the acid) in order to remove any iron present. It is accomplished by pouring the acid on the powder contained in a suitable vessel and shaking or stirring. The gold is then allowed to settle. After the specified time has elapsed the acid is poured off.

in any quantity, and is so cheap that it does not pay to make it. The gold flux is incorporated with the gold powder when the latter is mixed with the thick oil of turpentine.

GOLD NO. 2.

A cheaper grade of gold suitable for large surfaces, such as feet, handles, etc., on ordinary work, is prepared as follows: Dissolve $1\frac{1}{2}$ ounces of metallic mercury in $3\frac{1}{2}$ ounces of nitric acid. This should be accomplished out of doors, or in a good draught of air, near an open window, so that the red fumes evolved, which are poisonous, are carried away. Then dissolve $3\frac{3}{4}$ penny-weights of pure gold in a solution composed of nitric acid, $2\frac{1}{2}$ ounces, ammonium chloride $\frac{1}{2}$ ounce.

When the gold and the mercury have dissolved, mix the two solutions by pouring the mercury solution slowly in small quantities into the gold solution. The gold is hereby precipitated in the form of a bulky powder, which is washed, dried and sifted, as described above. This gold must also be mixed with gold flux, if it is to be applied directly to white china.

BURNISH SILVER.

In order to prepare burnish silver, proceed as follows: Dissolve 480 grains of pure silver nitrate in 32 ounces of water and suspend a sheet of bright copper in the solution. The silver is precipitated, on the copper, as a loosely coherent powder, which is shaken off the plate from time to time. When the precipitation is complete, wash the silver powder with boiling water and dry. Finally, after mixing the powder with 24 grains, or with 1-12th its weight, of bismuth subnitrate and rubbing fine with a muller, on a ground glass plate, it is ready for use.

These gold and silver powders can be preserved in the dry state, or they may be rubbed up with a suitable quantity of fat oil and preserved. The powders are also suitable for "dusting on"; when used for this purpose, gold No. 2 is recommended, as it is more voluminous than No. 1, and is consequently cheaper to use.

The silver preparation in question requires no flux for use on white china. The bismuth subnitrate, with which the silver is mixed, is the flux.

o o o

First Prize—Anne Seymour Mundy.

ALMOST the first thing which a pupil wishes to learn is—"how to put on gold," and as this is to be a little talk for pupils rather than teachers, we must confine ourselves more strictly to its *use* rather than to its composition—except perhaps as to how to select a good and durable gold.

A \$5.00 gold piece is the *standard* in color and wearing qualities—so the best gold for china is one which after firing will stand continued washing, a great deal of wrapping, packing and moving perhaps—and keep its surface intact.

A good gold, however, will not be responsible for rough ragged edges or bare thin spots on edges or handles if carelessly manipulated, or more carelessly handled to and from the drying oven, or from the class room on the way to the kiln.

For the pupil the first thing to be considered is "what is the best gold," and then "how to use it." As to *what* is the best gold, where opinions differ it should be left to the responsibility of the teacher until observation and experience have formed a basis for self judgment as to its merits. In this article let us consider *first* how to use the usual Roman gold.

[To page 170.]



HOLLY BERRIES—JEANNE M. STEWART

IN sketching this design it should be borne in mind that the French holly berries are larger and many more in a cluster than those in the United States. Lay in the berries first in a tone composed of equal parts of Yellow Red and Pompadour No. 23 shaded with Pompadour No. 23. The darker berries and those in shadow with Stewart's Pompadour with $\frac{1}{2}$ Ruby Purple. The leaves which are very dark and glossy in Yellow Green, Turquoise Green, Olive Green and Shading Green. Care should be taken with the sharp narrow points of the leaves which are often tipped with a faded brown. Chestnut Brown to which a little Pompadour has

been added makes a good color. The background in soft greens and greys is added in the second fire, shading from ivory yellow to the dark tones under the leaves, made with Shading Green and Stewart's Grey, Brown, Green, Pompadour and Ruby Purple.

The bright reds should not be touched in the second fire but in the third the whole design should be brightened and strengthened and shadows added.

Pompadour and Grey in equal parts, forms an excellent shade for the shadows. These reds should be given careful firing as much depends upon this for a bright, brilliant red.

MATERIALS.

You will require 1 small palette knife to be used exclusively for gold; 1 No. 0 Red Sable Rigger for fine lines, tracings, etc.; 1 square or pointed shader for flat surfaces (about 8 or 10c.); 1 small covered palette to be used only for gold, (costs about 75c.); 1 small thin glass for turpentine; 1 receptacle for alcohol, a wide-mouthed bottle, preferably, so that it may readily admit brushes and be corked when not in use; pieces of cotton cloth which have been "cut"—not torn, and a box of Roman gold.

For Roman gold, as usually sold: With a clean palette knife transfer part of your gold to your absolutely clean palette. Dip your palette knife into the turpentine glass, drop it off on to your gold, repeat, and mix to the consistency of paint for tinting purposes. After mixing the gold do not scrape your knife off on the turpentine glass—learn to work the gold off on a clean part of your palette. Gold is expensive and these little points of economy are well worth looking after. Whenever you wish to thin your gold, do it by dipping the palette knife into the turpentine; never use brushes for this purpose, because you can not dry them out sufficiently to do good work afterward without wasting gold, and the turpentine is apt to "run" into the work.

There are two good ways to apply gold to rims. Taking the plate with the right hand, support its base on the thumb and four fingers of the left hand. Having filled the brush with gold according to directions in October number of *STUDIO* (same as you would fill with paint), rub the flat side of the gold filled brush along the edge, slowly turning the plate on the fingers. The hand with gold brush remains stationary, with elbow resting on table or not, according to the steadiness of your hand. Cover the rim so that it may be seen best by looking down at the plate or tray. Many forget this and cover the rim so that it runs over the edge and shows most under side. The quicker way, however, to put gold on edges and to make it more even and true is to use one finger of the right hand. Dip the finger in the gold don't get too much on your finger nor cover too much surface on the finger, do it somewhat daintily. Apply the finger to the china, rubbing from right to left back and forth around the edge until the edge is uniform in width, and the gold becomes tacky, the rubbing back and forth makes it spread evenly. Do not bear on too hard.

If the gold (pure gold) is applied too thickly in one coat it will scale off after firing, and is worse than not enough gold. If the edge of the dish is finger marked, sometimes the gold burnishes off after firing. You know how careful the dentist is in putting in gold fillings never to touch his fingers to the gold leaf. The same principle holds good in china, an imperceptible oil in the skin causes the trouble. So, before a piece is gilded, wipe the edges or handles, whatever is to be covered, with a cloth moistened with turpentine or alcohol. Putting the cloth around your finger, dip it into the turpentine, sop it almost dry on a dry corner of the cloth and wipe the edge. If the cloth is too wet it may run on to your tint or design and spoil your work. Two thin coats are better than one thick one—always.

It is better to have the gold as perfect as possible for the first firing, as usually the first firing is the hardest and you are sure of a good foundation which will not rub off. It is possible with practice and experience to put gold on edges, handles or surfaces so that they may come from the first firing absolutely perfect. Bear this always in mind—absolutely perfect.

The object of gold work is to enhance the beauty of your

piece, *do it* beautifully. Be not wasteful nor slovenly with an exquisite material.

The directions for putting on rims or surfaces apply also to handles, except that you use your square shader to paint it on. For a broad band of gold, get the edges even first by means of the "lining brush" (red sable rigger), then fill in between with the square shader. In applying gold to large surfaces, as the inside of a punch bowl, lavender oil will be found an excellent medium to make it cover smoothly. Better yet, use liquid bright gold for foundation, being careful not to let it come quite to the edges of your "gold surface to be," as it "creeps," and if not entirely covered by Roman gold after—shows an ugly pinkish edge.

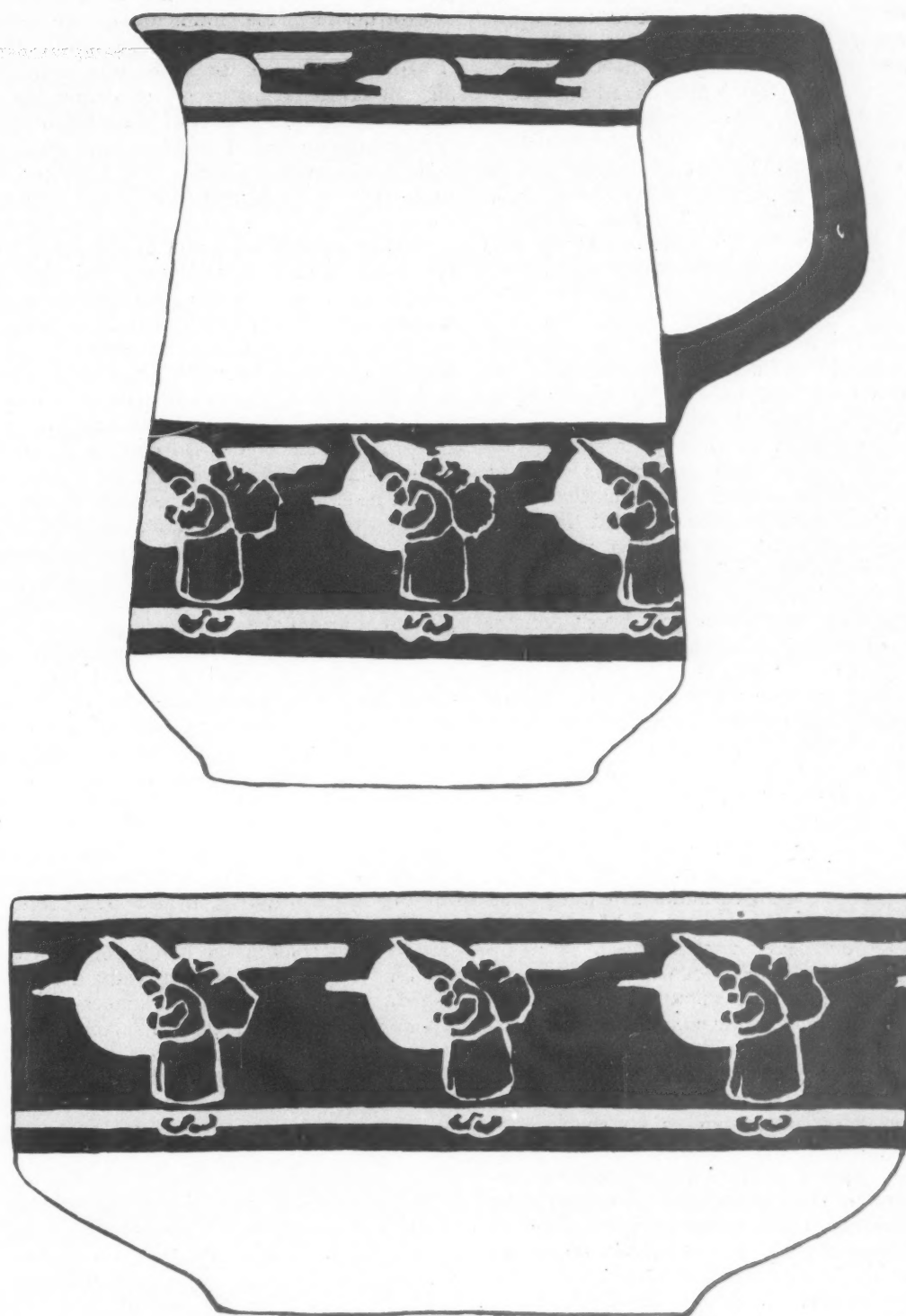
After putting on liquid bright gold, dry *very hard* in the oven, so that it will not "pick up." When it has cooled, apply an even thin coat of Roman gold, because it is much easier covered then, than after firing, when the gold has become bright, shiny and slippery. Dry again before firing. There is a saving by first using liquid bright gold on large surfaces—besides it makes a smoother foundation for burnishing. Line cups, salt dips, etc., this way before applying Roman gold. Do not use liquid bright gold on small surfaces or edges. It is risky, because it is difficult to handle neatly, and a slight accident in using it on a small surface would cost more than you could save.

If the gold has become hard on the glass, with the knife drop on a bit of turpentine and apply a lighted match under the slab to warm it. Be sure to use turpentine first, else you only dry out the gold the more. Move the glass or the match around all the time (being careful not to ignite the top) else the uneven heat may crack the glass. This is one reason why it is better to remove to the larger slab only what you wish to use soon, as it is much more readily softened on the small glass than on the covered palette.

If the gold has become old and "fat" use alcohol in softening and applying it. Never use alcohol with freshly made gold unless you find it too "fat," as it will become "mealy." A change back to turpentine will sometimes remedy this, or, possibly, addition of tar oil or lavender oil, but do not make yourself trouble by so doing unnecessarily.

If the gold is fired properly it will come from the kiln pale yellow in color and dull in finish, according to the make and kind of gold. It is then ready, if you wish to be burnished. An agate burnisher makes the brightest finish. It is nice for rims of plates, also in etching or to make certain other finishes. Sand comes next, and used with plenty of water makes a soft pretty finish for handles, bands, etc. It is best for handles because with a wet cloth and a little sand you can get at places which another burnishing medium would not touch.

Then comes the glass brush. It also makes a soft pretty finish, not so bright as either of the others, but oh—the trials to the soul caused by its tiny broken particles. It is apt to get in your fingers—on your apron—on your palette—with no end of loss and discomfort entailed. *On the other hand*, if you wear an old pair of gloves when burnishing, burnish only over a paper which is afterward burned carefully to avoid trouble, and wash the china in warm water, letting it run off into the waste pipes, it *can* be done with glass comfortably. If you get a piece of glass in your fingers hold under the hot water faucet, rubbing always the same way. It is very injurious to inhale the particles of glass which might possibly arise from too constant practice with a glass brush. To make the glass burnisher or brush



CHILD'S PITCHER AND BOWL—MARGARET OVERBECK

To be executed in two shades of grey blue, in orange and olive green, or any desired color scheme.

wear down more evenly and also to protect the fingers, wrap the new burnisher in paper, glueing down the edges. Do it tightly before it has had an opportunity to get loose from its cord binding or girdle. The paper wears down easily in burnishing and the cord may be cut off as the ends come out.

To go back to drying the unfired gold. It can be dried too much, but it is not usual that the oven will be hot enough to cause the gold to "powder off." A coal fire will seldom get the oven too hot, but wood, oil or gas ovens should be watched, as well as the china, lest they burn out the oils so completely that there is nothing left but the gold powder, which will rub off if handled at all.

An oil or gas stove oven which is not kept hot all the time, sweats, and should be heated first with the door open, before the china is put in. Otherwise the vapors will settle on the gold or tint, causing it to separate. After the oven is hot put in the china, leave the door open until the china is quite warm, then close the door and dry. It is better to put the china in on perfectly clean and dry tins or asbestos mats, as the gold comes off most easily if touched or rubbed while hot. Do not touch with hand or cloth until cold. Thin spots are more readily seen after the gold has been dried, and may then be retouched. Do not attempt to retouch gold which has *not* been baked hard, or it will work up. Do not retouch until the china is perfectly cold. Then redry. It is necessary to dry harder when the gold work is to be retouched. Always do the gold work last except when doing lustre work, then lustre comes last. It is dangerous to dry tints or gold on top of the stove or shelf, as steam from the tea kettle or cooking food may cause harm.

The cautions given to insure absolute freedom from lint, dust or any foreign substance apply more to gold work perhaps than any other one subject. As you are careful to have perfectly clean clear turpentine and clear brushes in applying your gold, so will your results be. A muddy turpentine makes dingy gold. It is not necessary to clean gold out of the brushes or off the knife each time, it wastes so much gold; but if you do clean either, let them soak off into the alcohol bottle. When the alcohol has evaporated, the gold, which has settled in the bottom, may be scraped on to the gold palette and mixed again with fresh gold.

FLUXED OR ROMAN GOLD.

All gold marked Roman gold is fluxed unless marked otherwise; and can be used on white china, also over fired pinks and violet shades, and on paste if you have no unfluxed gold.

UNFLUXED GOLD.

This is to be used exclusively over fired color except pinks and violets and particularly gold on raised paste. It fires brighter over paste than the Roman gold and when the paste comes next to white china, pink or violet, if the gold has run over the outlines of the paste itself, the imperfections will burnish off readily, leaving the paste pattern beautifully perfect.

PURE GOLD.

We have mentioned the gold piece of commerce as the *standard of purity with durability*. It contains beside gold, some copper and a little silver. Absolutely or chemically pure gold while it stands the hottest fire, is so soft that it wears off with use. Hence it is necessary to have copper and silver chemically united with the gold to insure lasting qualities.

ADULTERATED GOLD.

To go beyond the proportions of copper and silver as

used in the gold piece is to make adulterated gold just as much as to use lamps black, charcoal or various other things for color, and bulk, which fire out if fired hard enough.

TESTS FOR PURE GOLD.

With a square shader apply to a piece of hard French china a thin wash each of the different makes to be tested.

Give the china the hardest fire and the gold which comes out best, which does not sink in or disappear, is most pure. The purest is cheapest in the end.

It takes a thicker coat and more coats to make an adulterated gold look rich. A pure gold cannot be put on thick without scaling off after firing. Of course a too fat gold will also peel off sometimes. It bubbles. Experience will soon teach you the difference and you can tell at a glance which was the cause.

Liquid bright gold if fired at low temperature is bright and sparkling and easily deceives the uninitiated. Given a hard firing it looks thin and pinkish violet or disappears in spots. There is some tin and *very little pure gold* about it.

Then, the cheaper the gold, the brighter it looks on coming from the kiln. *Other things being equal* it needs the less burnishing.

Unburnished Roman gold has a matt finish after firing. Many prefer the dull finish of unburnished gold. It looks richer and with some colors is more harmonious.

Except for rims, personally, I prefer the finish obtained by gold perfectly applied, burnished with sand after firing, then fired again for soft finish. It is really beautiful. Any unburnished gold wears brighter with use.

Gold burnished while the china is still warm from the kiln, burnishes easier. There are no finger marks. Gold which has discolored in time by exposure to the atmosphere, if the other decoration will stand it, can be fired again and come out like new. Sometimes rubbing with chamois wet with alcohol will restore color and lustre to gold.

Always use a clean cloth and clean water with Fry's sand which is the best we have so far been able to find. It does not scratch the gold so much as other sands.

Always wash the sand off before refiring as it fires on like particles of glass.

Have a pasteboard box over which to burnish and in which to keep sand, cloth and dish for water. Go away by yourself when you burnish. The sand dances up and down with every move. Even if one is three or four feet from the paint table, it manages to land on the paint or gold palette. By using a box you save all the sand from time to time. A 10c. bottle lasts a long time.

If the gold looks brown or if it rubs off from underfiring, put on more gold at once before repainting, thereby saving the first coat.

Some years ago no piece of decorated china was complete without gold work, the more the better. Education has changed our standards.

Gold should be used on china with a two fold purpose; to enhance its beauty and increase its value.

Used inappropriately or too lavishly it becomes unrefined and positively vulgar and savors too much of the loud and showy Mrs. Newly Rich.

In fact gold very often actually cheapens an otherwise exquisite piece.

A dainty and elaborate paste pattern which would be charming as a part of a royal Berlin decoration would be decidedly out of place combined with Rookwood or Losanti glazes, altogether stunning as decorations in themselves.

On certain styles of vases as lining to dainty cups and little bits to be used as cabinet pieces, on an elaborate dinner service for state occasions, more or less according to the taste of the decorator, gold work would be delightful and in keeping.

It is better to err on the side of too little rather than too much gold. If only a fine line of gold is used see that it has no suggestion of scantiness. A heavy fish platter

with a hair line of gold on the edge would be ridiculous. A small bread and butter plate border $\frac{1}{4}$ of an inch wide would be as bad.

There is nothing more chaste, nothing more beautiful than gold work well done. But let the skill and the thought back of it all attract the eye first, not the patent value of cold dollars and cents. Let the real charm of gold work be the essence of pleasure, not the realization of materialism.

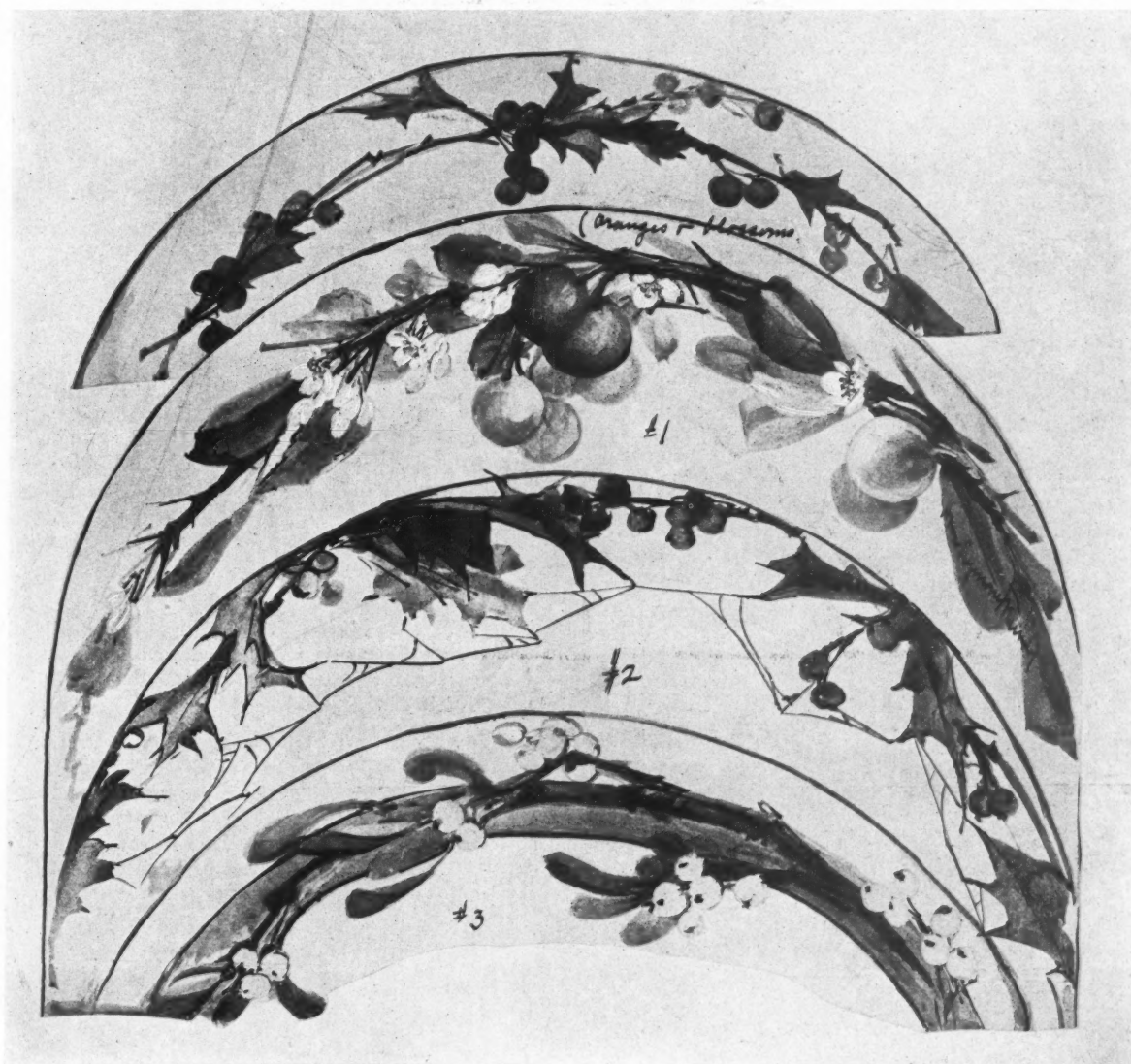


PLATE BORDERS IN HOLLY, MISTLETOE, AND ORANGES—ANNE SEYMOUR MUNDY

Holly Leaves.—Apple, Moss, Royal and Shading Green, a few thorns of Blood Red used thin with greens on brush. Berries, Capucine and Blood Red, touches of Black. Stems—Woody ones with touches of Shading Green.

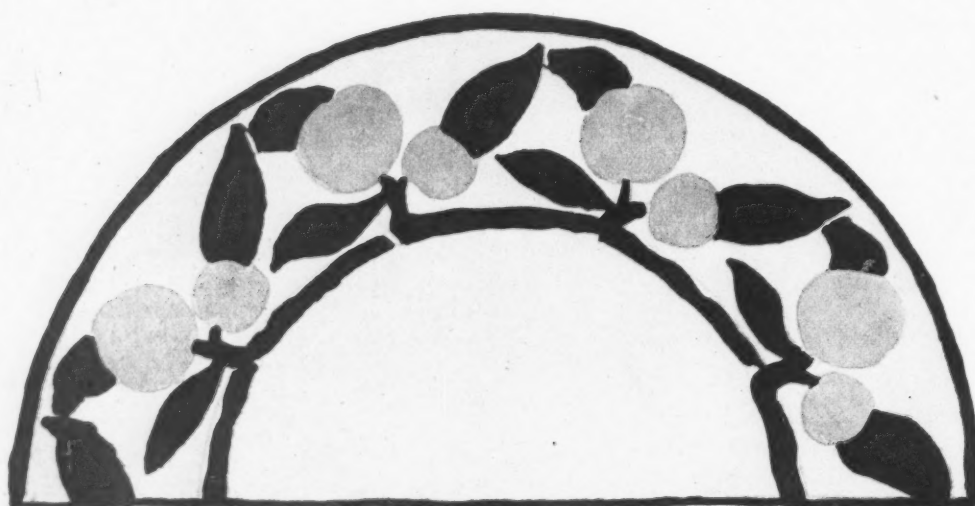
Oranges.—Silver and Orange Yellow, Yellow Brown, Yellow Red, with touches of Chocolate Brown. (*Yellow red fires out over yellow.*) Stems, greens; woody stems, same as cherry stems, but browner; thorns, sharp and thin, same colors. Blossoms and buds, white, merely wiped out of leaves, make sufficient shading for first fire. Leaves,

Apple, Moss, Royal, Brown Green, Shading Green, Chocolate Brown on occasional edges for variety.

Mistletoe.—Leaves, Apple, Moss and Royal Green, a few shaded with Brown or Shading Green, shadow leaves with Yellow Brown and Blue. Berries, white.

Mistletoe.—Make band of Ashes of Roses, shading into Yellow Brown and Chocolate Brown to represent tree on which mistletoe grows. Capucine Red on border as Christmas color, use pale or make border of Blood Red.

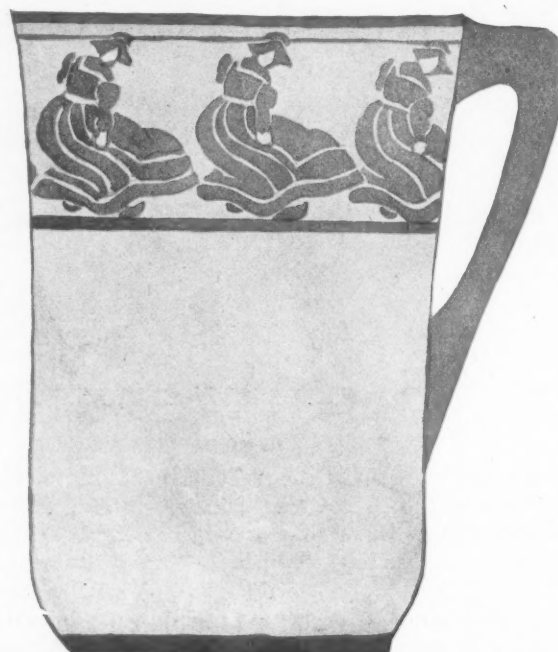
KERAMIC STUDIO



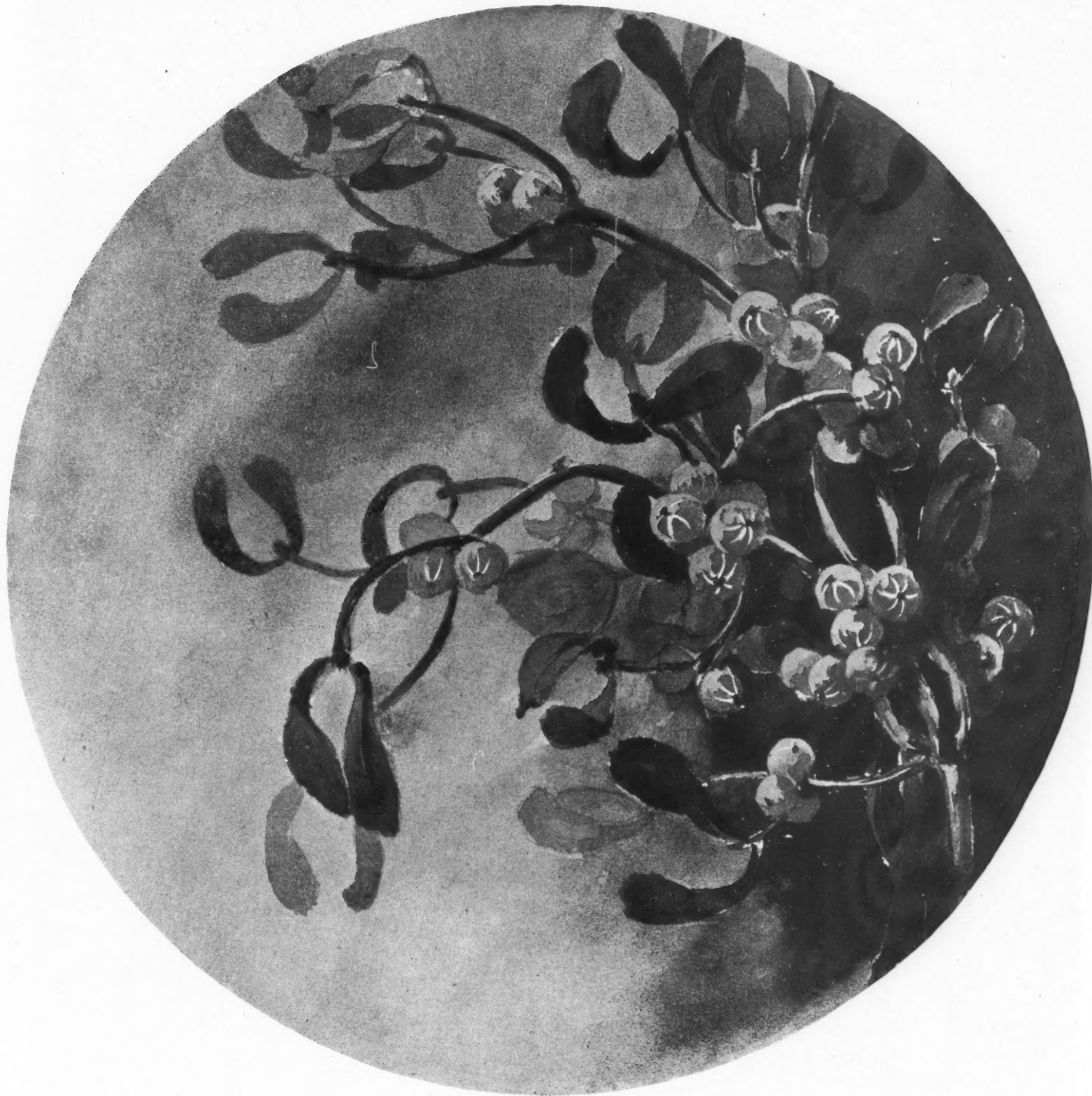
ORANGE DESIGN FOR CUP AND SAUCER—MINNA MEINKE
To be executed in dull orange and brown or olive on a cream tint.



CHILD'S CUP—OPHELIA FOLEY
In grey greens.



CHILD'S CUP—OPHELIA FOLEY
In greens or red brown and light ochre.



MISTLETOE PLATE—JEANNE M. STEWART

THE same may be said of the French mistletoe as of the holly, keep the berries very large and full.

After sketching the design in India ink lay in the background in Ivory Yellow, Turquoise Green, Pompadour, Grey, Shading Green and Brown Green. After "padding" carefully wipe out the design and paint in while background is still wet that all hard lines may be avoided.

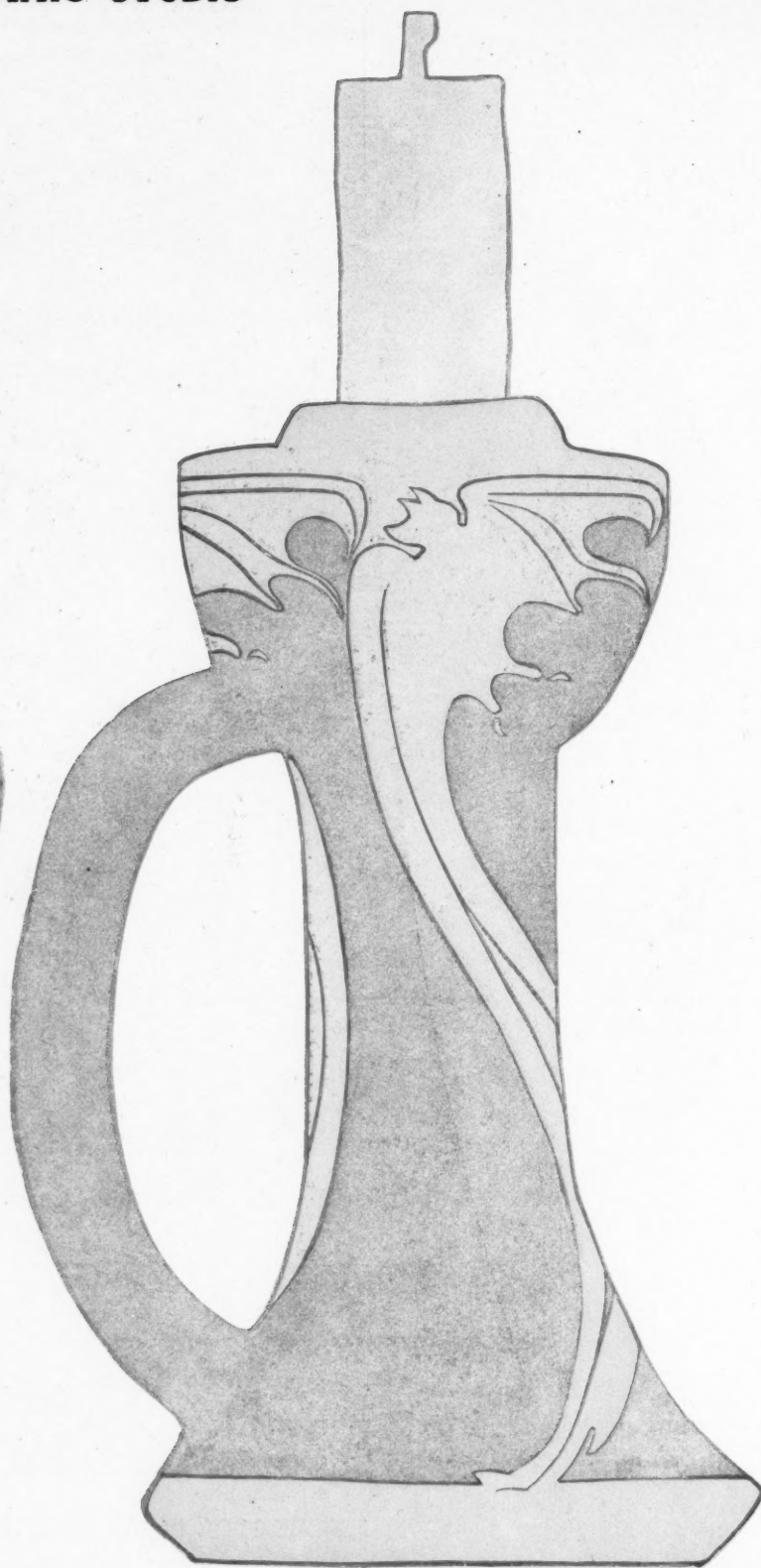
Very delicate shadows should be used in the berries made with Stewart's Grey and Lemon Yellow. The berry

is modeled by picking out the lights with sharp pointed brush. A slight touch of Chestnut Brown forms the blossom ends. Yellow greens prevail in the leaves, and are obtained by mixing Lemon Yellow or Yellow Brown with the various greens.

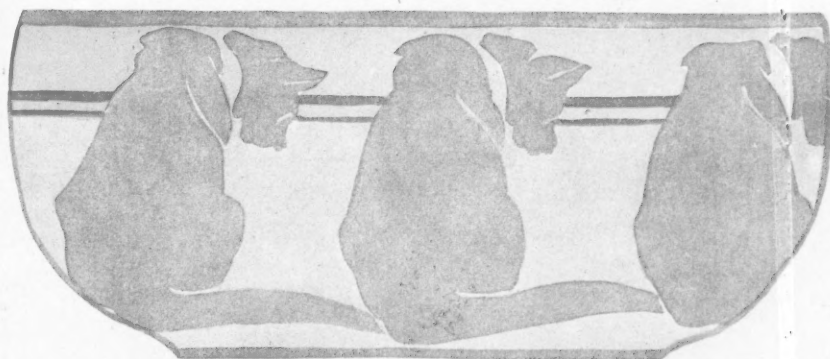
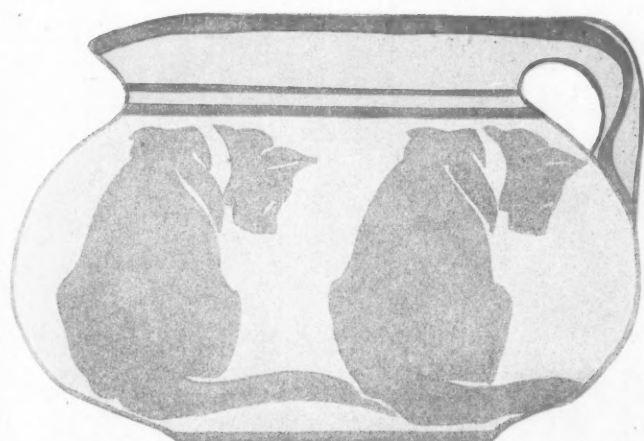
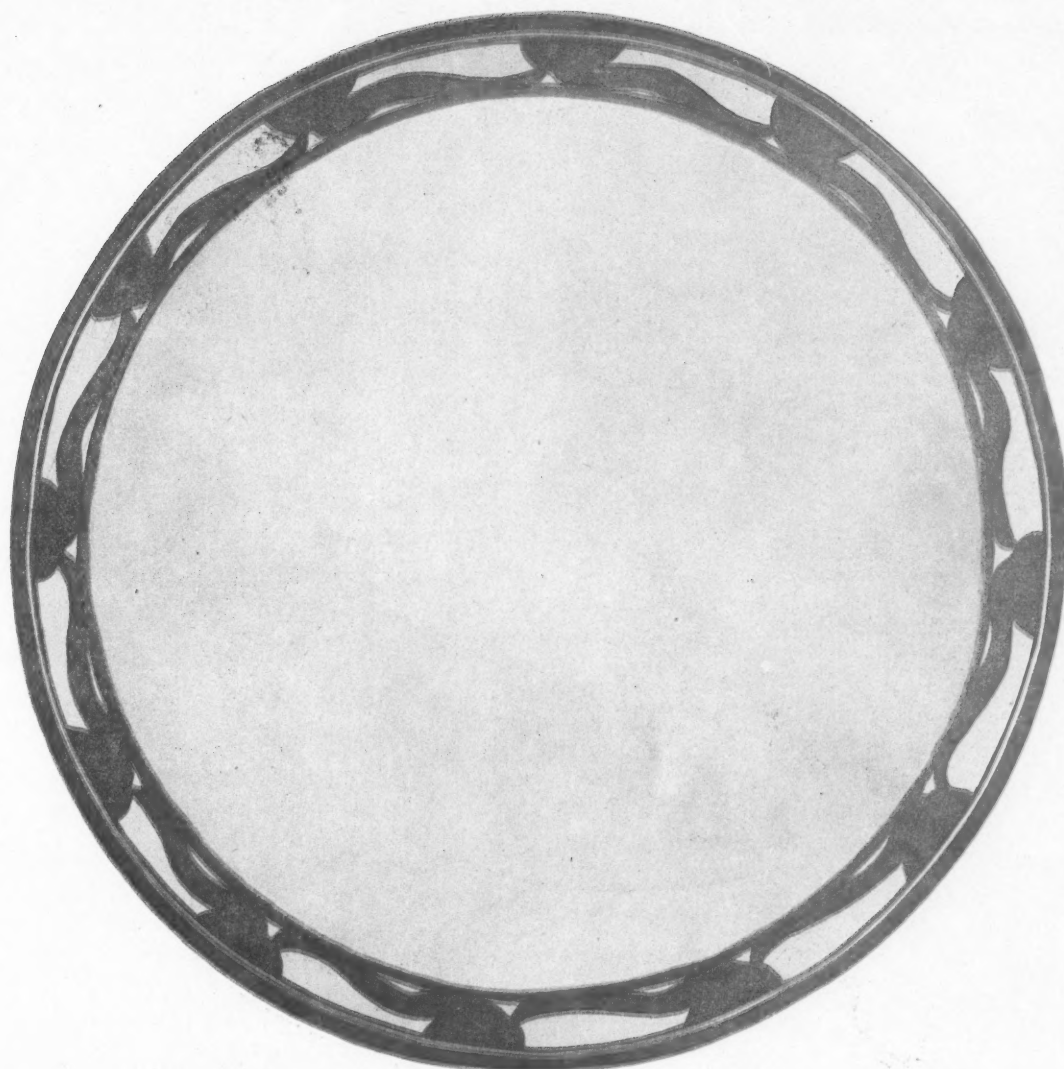
Retouch the background in the second fire throwing parts of the design in shadow. In white berries of any kind care should be taken to keep the lights clear and shadows not too strong but soft in tone.

DESIGNS FOR CHILD'S CANDLESTICKS
MARY OVERBECK

In olive green and orange with black outlines
or in any desired color scheme.



In dark cream and yellow brown, or orange and olive.



CHILD'S SET IN GREY-BLUES OR GREENS—OPHELIA FOLEY

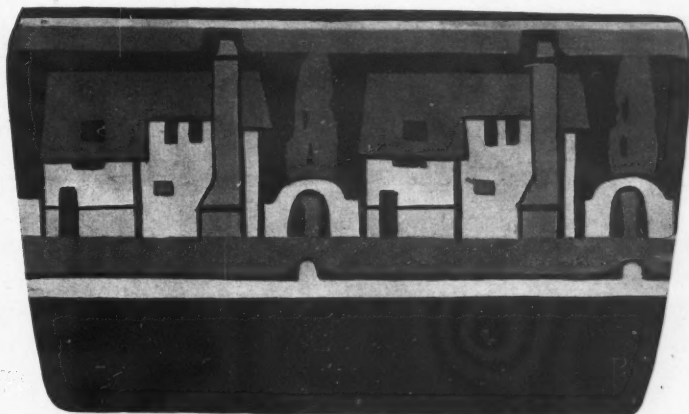


CHILD'S BREAD AND MILK SET—F. ALFRED RHEAD

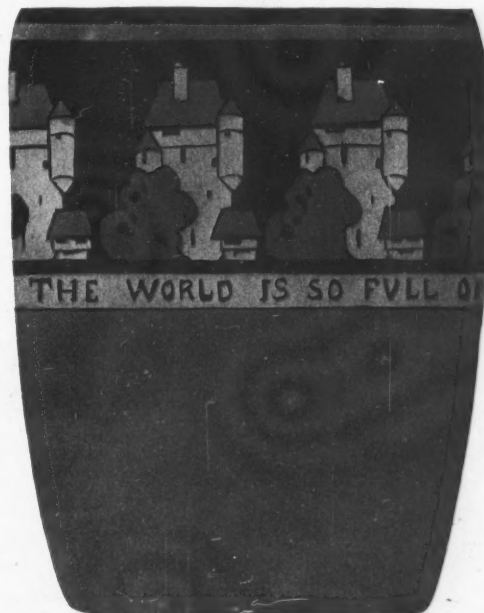
Color scheme—Dark chocolate, olive green and pearl grey.



CHILD'S MUG—MARIE CRILLEY WILSON

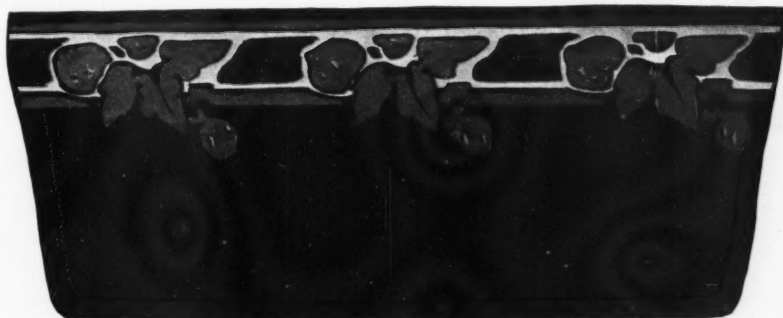


CHILD'S BOWL—MARIE CRILLEY WILSON

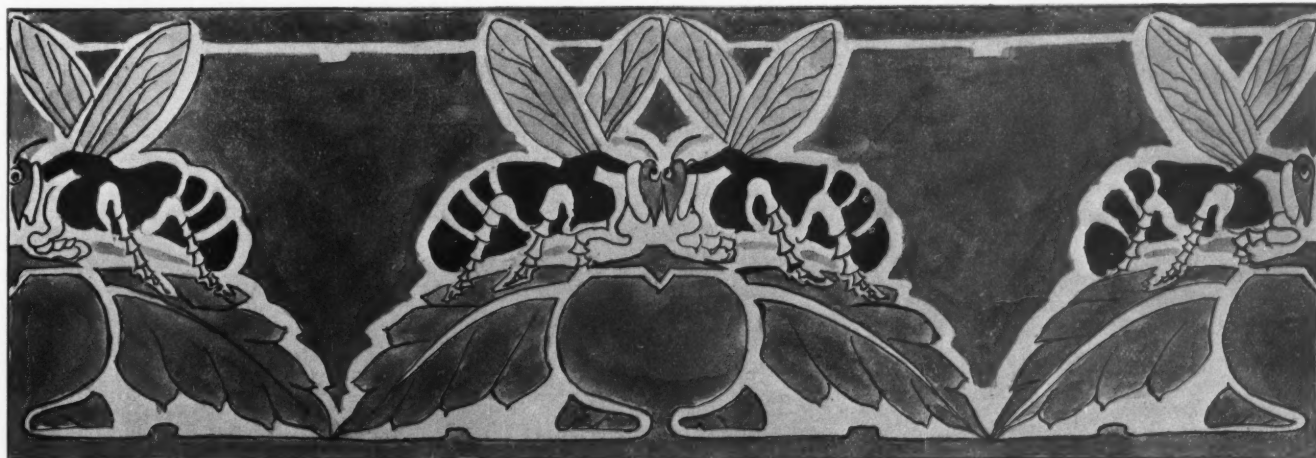


CHILD'S MUG—MARIE CRILLEY WILSON

"The world is so full of a number of things,
I'm sure we should all be as happy as kings."



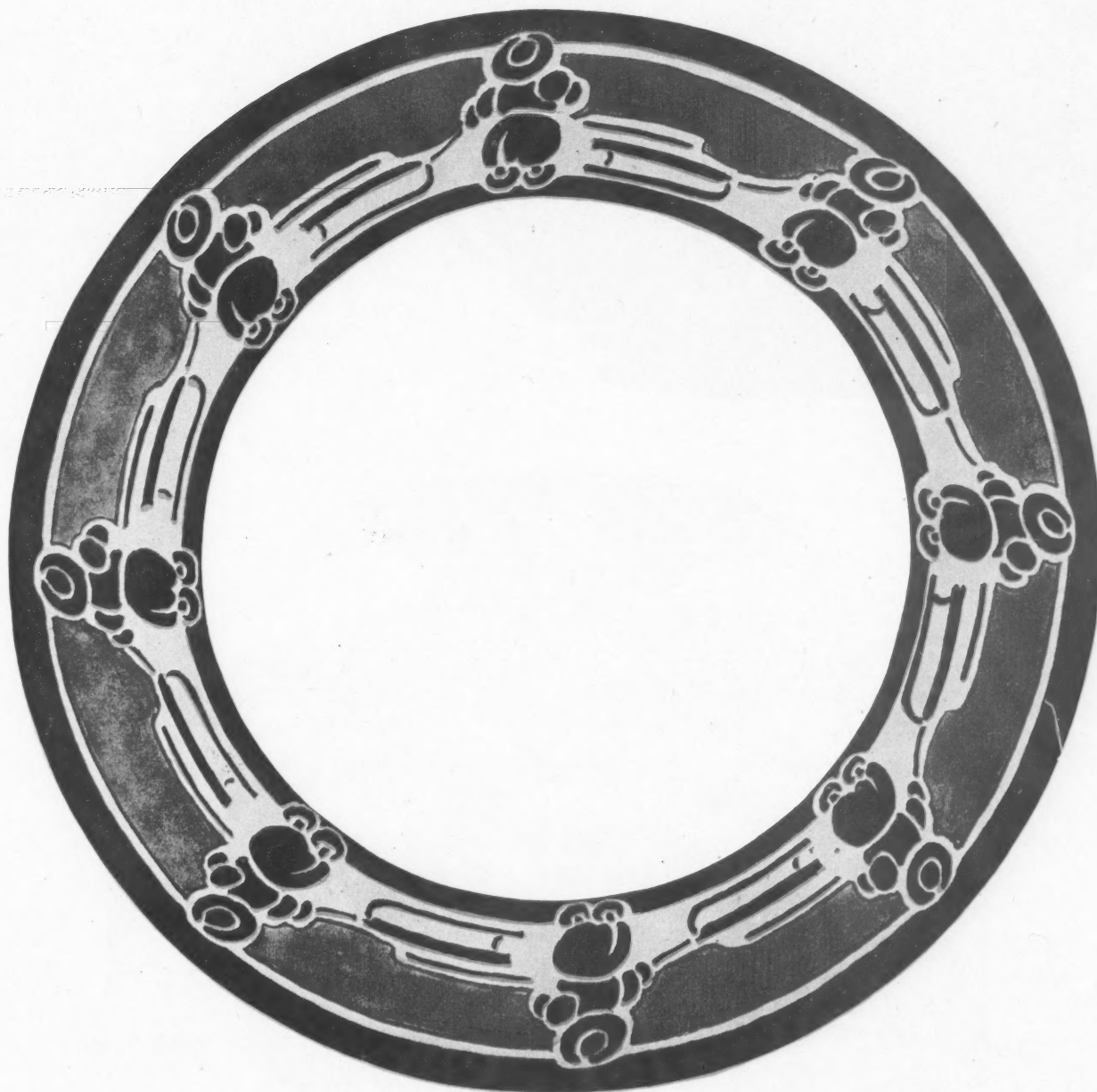
STRAWBERRY BOWL—MARIE CRILLEY WILSON



BORDER FOR STEIN OR CHILD'S MUG—HENRIETTA BARCLAY PAIST



CHRISTMAS TREE STEIN IN GREENS—SABELLA RANDOLPH



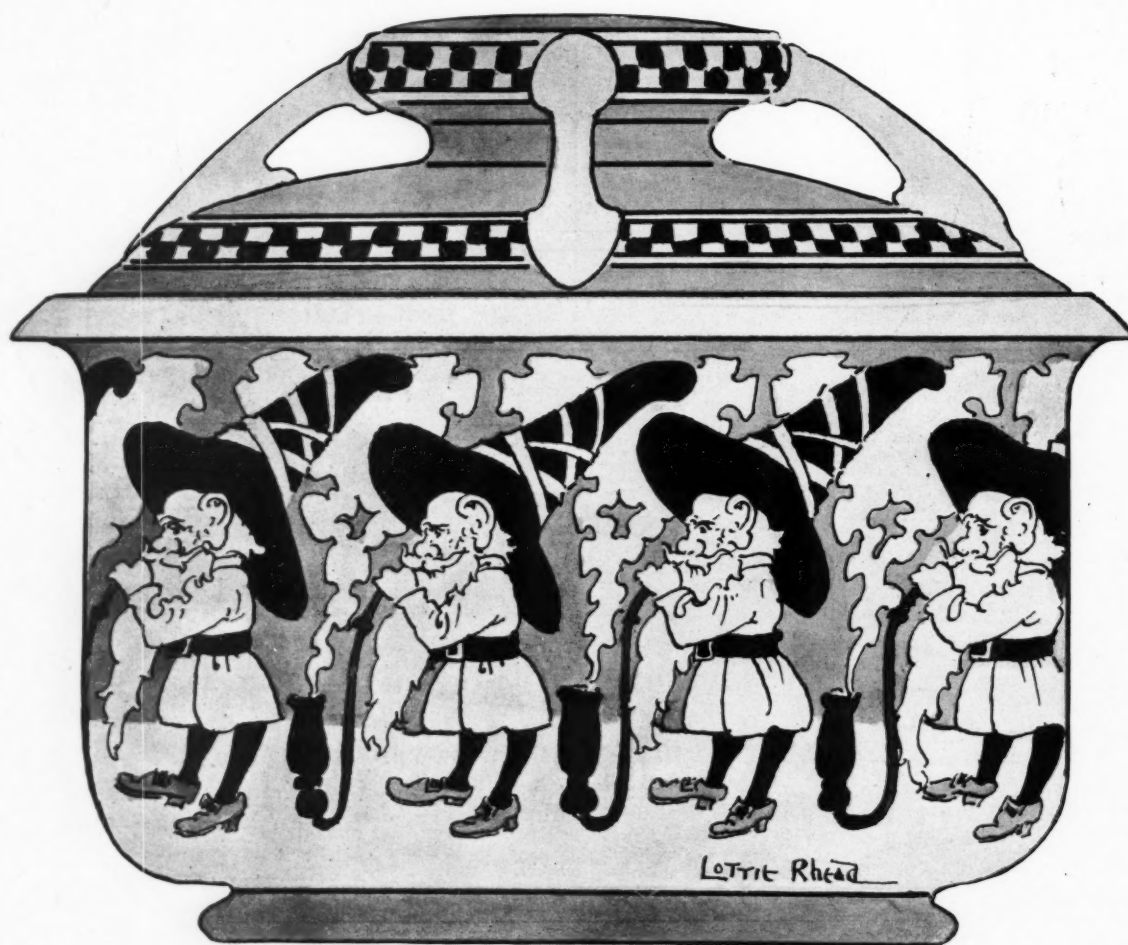
CHILD'S PLATE—MARGARET OVERBECK

In gold and yellow brown, dark blue and light green or red brown and gold.



CHILD'S LOVING CUP—F. ALFRED RHEAD

Color Scheme: Base of cup, Banding Blue and Black dusted ground, handles White with stripe of Apple and Royal Green mixed; line between border and base, also roof of house, waist of girl and necktie of boy, Deep Pink; sky, girl's dress and boy's breeches, Turquoise Blue and White; band on girl's bonnet, tower of wind mill and water below, pale Lavender; sails and base of wind mill, feet and bill of geese, stick and wooden shoes, Light Yellow Brown; all outlines, Meissen Brown; shadings on girl's cap and apron, on geese and house, Pearl Grey; stockings and boy's waist and spots on girl's dress, Dark Blue; trees, Royal Green; boy's hair, Yellow; grass, Yellow Green; road Light Pink with darker stones; girl's necktie, White; boy's hat, Light Olive Brown.

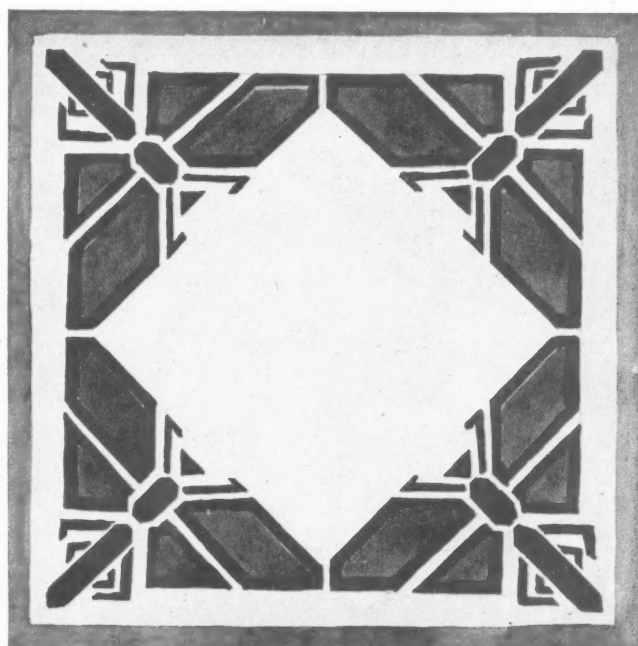


TOBACCO JAR—LOTTIE RHEAD

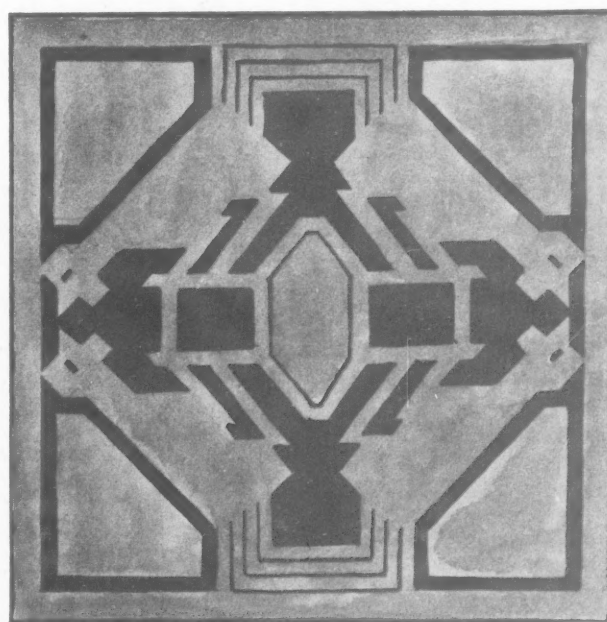
Color Scheme: Ochre, Meissen Brown and Black.



CHILD'S PLATE IN BROWNS AND OLIVE—SABELLA RANDOLPH

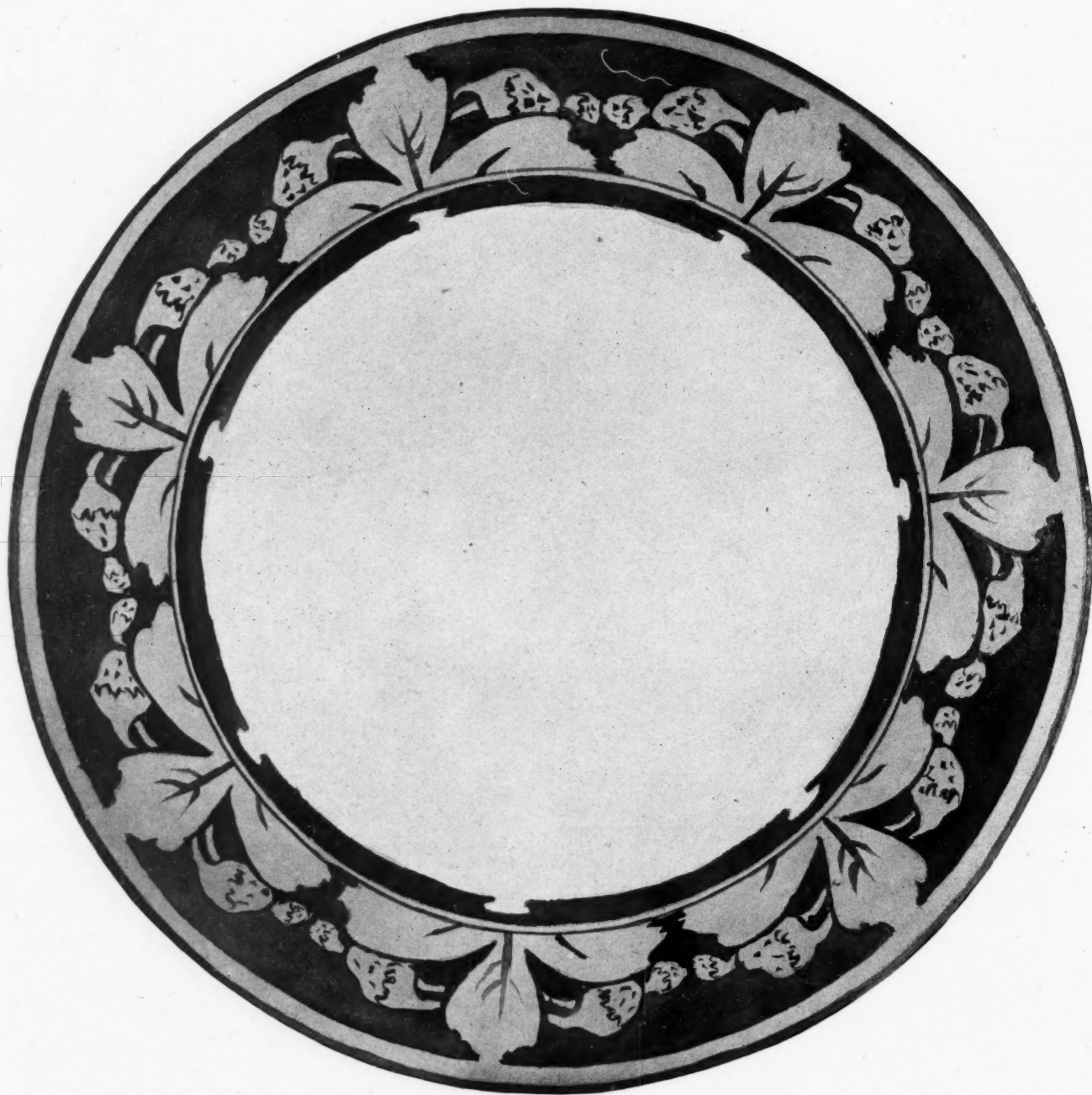


DRAGON FLY TILE IN BLUES



ROOSTER TILE IN GREENS

FOR CHILD'S ROOM—HENRIETTA BARCLAY PAIST



STRAWBERRY PLATE IN GREY BLUES—MAUD MEYERS

To be executed in grey blues or greens, or tint plate a deep cream and carry out design in olive for leaves, dull red for back ground and dark bands, berries in lighter red.

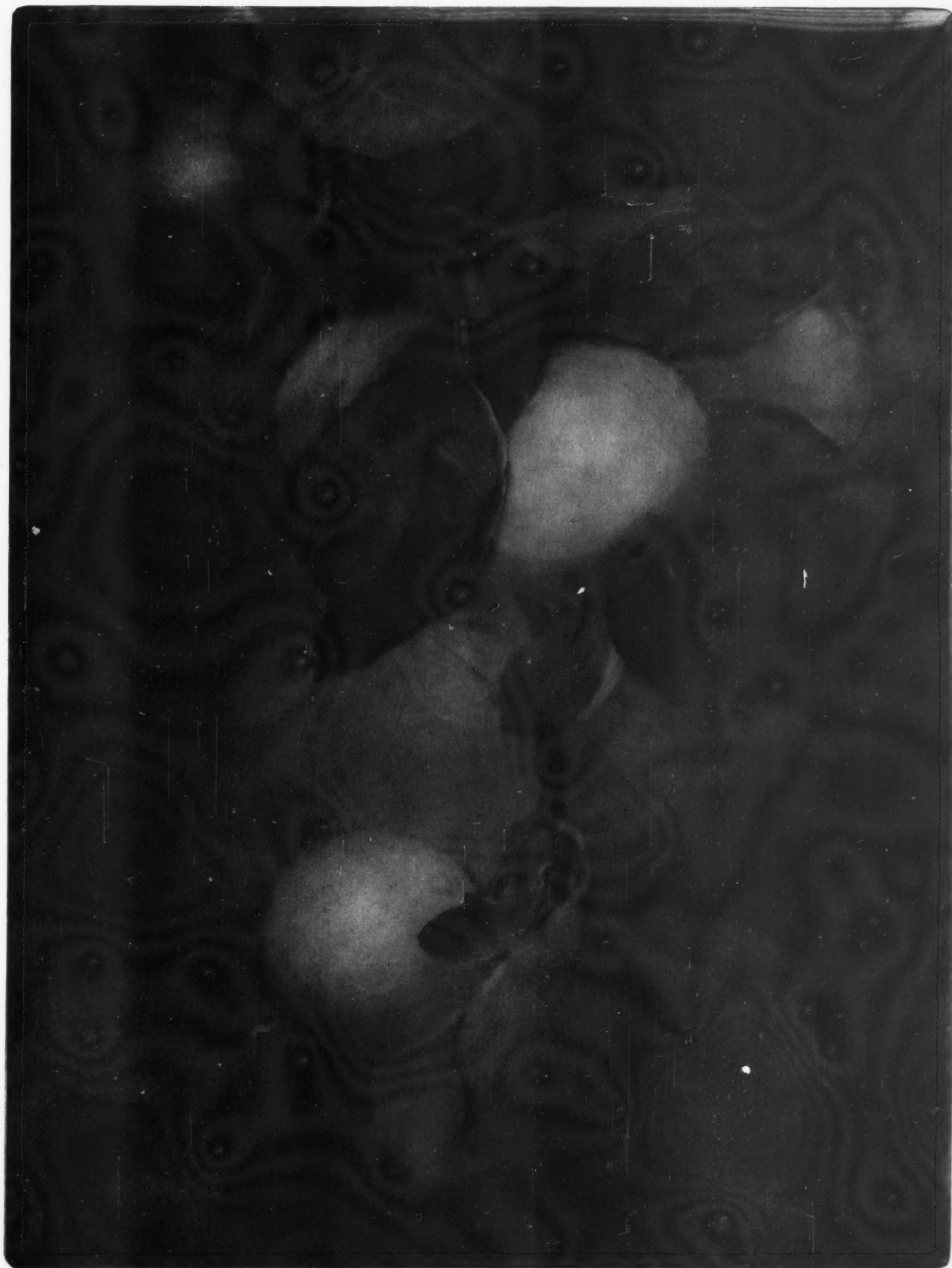
ORANGES (Supplement)

M. M. Mason.

IN painting the orange study the best result is obtained by first sketching the study carefully, and beginning to paint on the background; laying it in with Black, Black Green, Yellow Brown, Shading Green, French Grey and Dark Green. For the leaves use the same colors used in the background, with the addition of Yellow Green in the light ones. The stems are painted with Grey and Black.

The oranges are then painted in with Yellow Brown.

and a little Albert Yellow in the light of the principal ones. A good medium should keep the whole painting open until it is all laid in, when it is all softened and blended with a pad. Dust the entire panel with the exception of the brighter light in the oranges with dark Yellow Brown and fire. Retouch with the same colors given for the first painting, using simple flat washes to obtain the desired depth of color, and possibly another dusting of Dark Yellow Brown may be advisable, to make it glow with orange color. Strengthen and accent in the third painting with the dark greens and black.

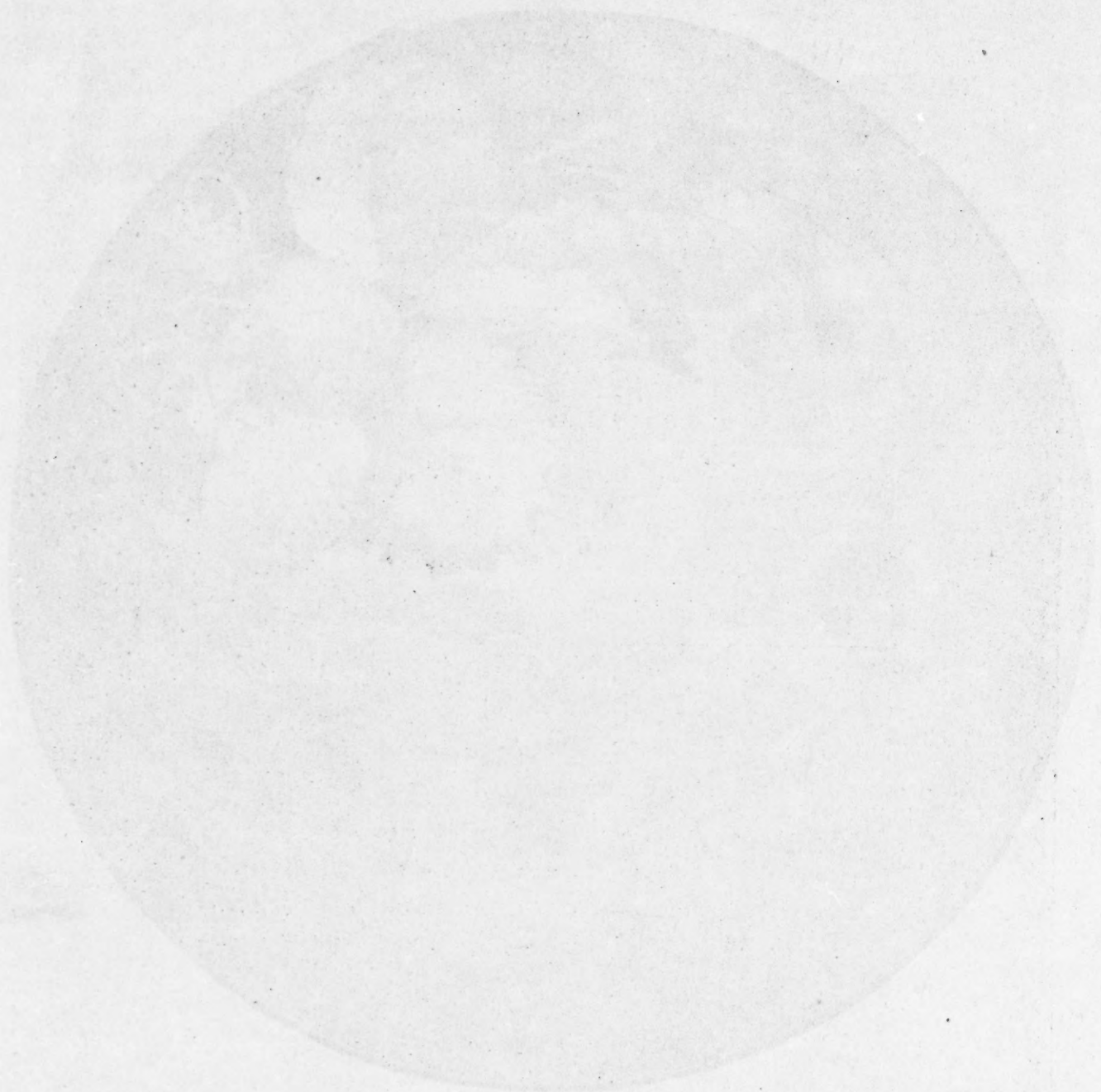


ORANGES—M. MASON

DECEMBER, 1905
SUPPLEMENT TO
KERAMIC STUDIO

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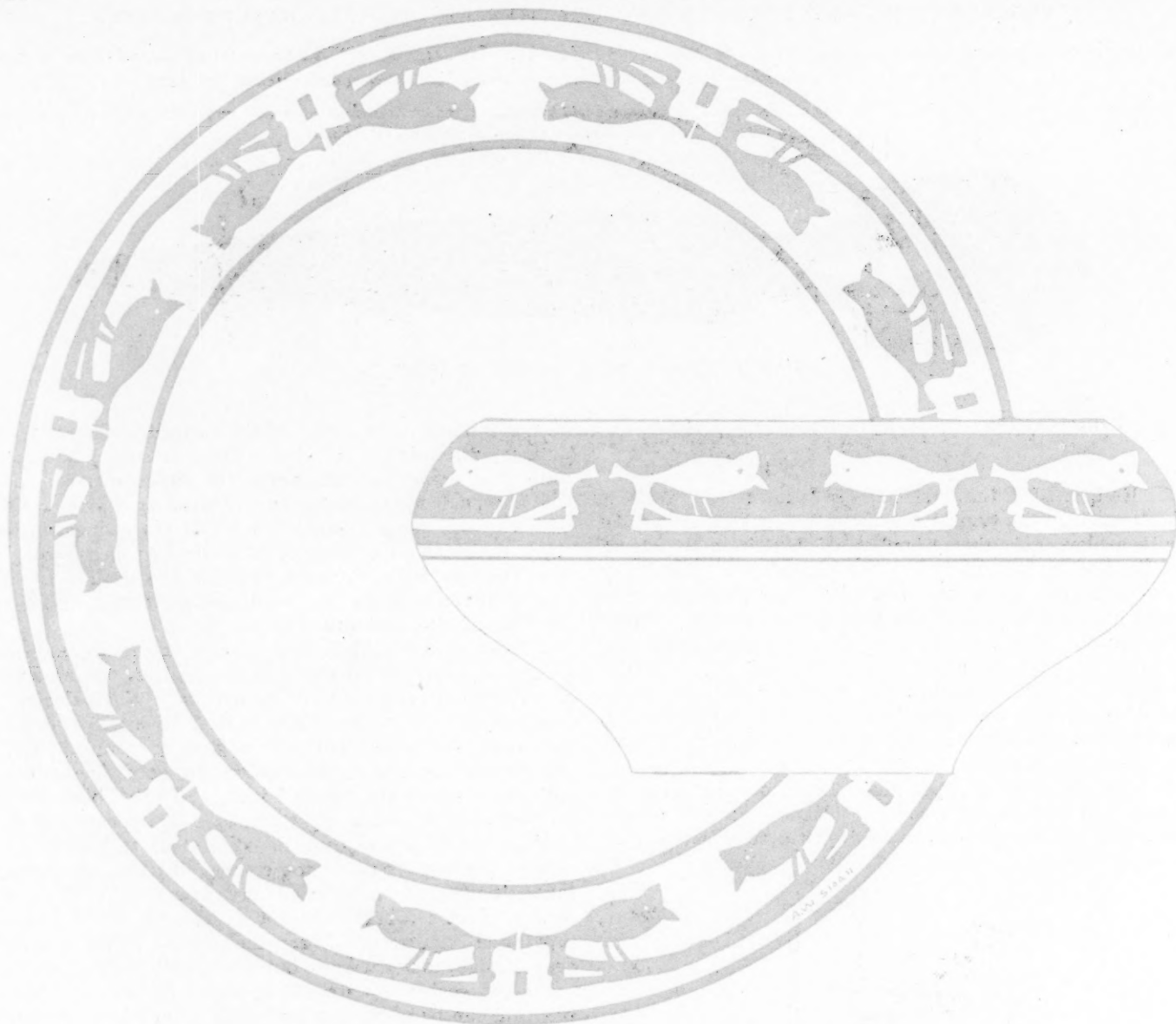
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STRAWBERRIES—IDA M. FERRIS

Keep the berries light, they will look coarse if made too dark. Use yellow brown on light side with poppy red in some and poppy red with brown red to shade. Make light leaves of moss green and brown green, with yellow brown on tips of largest leaf. For darker leaves use brown green, yellow brown and brown. Background Albert yellow, yellow brown, olive green and dark brown. Retouch with same colors and dust both fires.



CHILD'S SET IN GOLD AND WHITE—ALICE WITTE SLOAN



APPLE DESIGN FOR PLATE—MINNA MEINKE

Design in dull red and olive green on a deep cream ground, outline in red brown, black, or gold.

THE CRAFTS

WOOD CARVING AND PYROGRAPHY. LEATHER AND METAL. BASKETRY, ETC.

Under the management of Miss Emily Peacock, Room 23, 22 East 16th St., New York. All inquiries in regard to the various Crafts are to be sent to the above address, but will be answered in the magazine under this head.

All questions must be received before the 10th day of month preceding issue and will be answered under "Answers to Inquiries" only. Please do not send stamped envelope for reply. The editors will answer questions only in these columns.



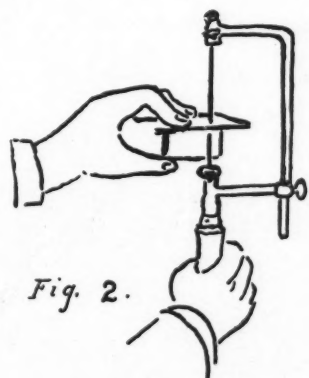
PAPER KNIFE—MRS. HUGO FROEHLICH

THE MAKING OF A METAL PAPER KNIFE

Emily F. Peacock.

GENERALLY the first step in almost all work in metal is to anneal the metal by making it red-hot with a blow-pipe; the second, to clean it from the effects of the fire, by putting it in a hot pickle made of one part sulphuric acid to twelve of water. This pickle must be made in a porcelain dish and kept hot by placing the dish in a pan of water, and keeping that at boiling point; the third to see that the metal is perfectly flat. If it is not it can be made flat by hammering it on a steel block, or on hard wood, with a wooden hammer. A metal hammer is apt to make hammer marks, hard to erase, and it also stretches the metal.

But metal for a paper knife should not be annealed unless it is very hard and heavy. Then it can be hardened after sawing out, by hammering with a steel hammer on a steel block.



Draw or trace the design on the metal and scratch it in with a steel point. Wash off the pencil marks and cut out the paper knife along the outer edge with a metal saw. See that the teeth of the saw point down, when it is put in the frame, and that the saw is taut. Hold the metal firmly in a horizontal position when sawing, use oil or bees-wax on the saw and hold the frame vertically, as in Fig. 2. Bevel the edges of the blade with a file until they are sharp enough to cut paper, and finish with emery cloth. If a design is to be pierced, start a hole with a steel punch in each space, and drill through. Put the saw in the drilled hole and cut out carefully. These spaces can be finished by filing.

There are several other ways of decorating the knife. A stone could be set in the handle, enamel used in the design or the design etched. To etch the design the knife must

be quite finished, and thoroughly cleaned with powdered pumice and water, then with whiting or soap and water, until clear water will stay over the entire surface. Dry well and paint in the background of the design with asphaltum varnish, using a small brush. If the varnish is too thick, thin with a few drops of turpentine, rinsing thoroughly. The painting must be done neatly and carefully, taking care to have the edges very even, as the etching will follow the line of the asphaltum exactly.

Paint over the blade and back of the knife, covering every part except the design. If there are any brown spots or streaks, cover again with asphaltum. When this covering is thoroughly dry, make a bath of nitric acid, one part, and water, two parts, in a glass or porcelain dish. Put the knife in, and if all conditions are good, fine bubbles will soon rise from the exposed metal. The bubbles should be clear at first, then a slight green cloud appears. If the bubbles are large and come rapidly, so as to give a very cloudy effect the bath is too strong. Etching on copper takes from twenty minutes to three hours. Weather conditions affect the bath. In hot weather the bath is more rapid, and vice versa. When the exposed metal is etched deep enough, take the knife out of the bath with a piece of wood and wash it in water. Heat with a flame, when the asphaltum can be easily removed with a rag which has been dipped into turpentine or kerosene. Wash in soap and water and dry. If there are any uneven edges from the etching, file them down with a riffle file. Polish with fine crocus paper or tripoli, and oxidize with chloride of antimony to give a soft tone to the copper. Put on the antimony with a small swab, work quickly and evenly; when this is dry rub gently with very fine tripoli and oil, or rouge and oil. The paper knife, Illus. No. 1, designed and executed by Mrs. Hugo Froehlich, is pierced and etched.

RUG MAKING

Helen R. Albee.

BURLAP.—For a foundation of a rug I use the best quality of burlap of heavy close weave, upon which a design is stamped by scrubbing a diluted solution of common blueing through a stenciled pattern with a stout nail brush. Care should be taken to leave a margin of two or three inches of burlap beyond the pattern after it is stamped, for this edge is turned under on the wrong side for a hem when a rug is finished.

STENCILS.—The best material of which to make a durable stencil is common red press-board of light weight. A quarter of the pattern is drawn full size upon paper and



Fig. 3.

then transferred upon the press-board. With a small pair of very sharp scissors the pattern is then cut out, leaving throughout the designs small strips of the press-board at close intervals in order to hold it together. By turning over and reversing the stencil the whole pattern can be marked out.

DESIGNS.—As to designs, there is a great difference of opinion. I find those that represent small masses of color, straight outlines and simple elements, as in Fig. 1, are best suited to the hooked rug; for, when working with strips from three-sixteenths to a quarter of an inch in width, it is obvious that fine details, scrolls and curves are not practicable. I especially recommend the study of savage ornament. North American Indians have shown much artistic skill in their basketry and pottery, and simple elements derived from these admit of new arrangement and combination that are quite unusual. In working out even the simplest pattern much depends upon the ingenuity one uses in coloring, contrast, superimposed ornament, all of which affords a free play of the imagination. It is difficult to explain just what this involves; but a study of certain little cyclopædias of Japanese ornament, to be found in most public libraries, will show in how many different ways the same design can be presented by subordinating or emphasizing any single portion of the pattern. I would especially caution persons against imitating foreign rugs, no matter how good they are. The whole value of any handicraft, either to the worker or the public, is in an individual expression along new lines. If people want Oriental rugs, they will buy the genuine article in preference to any imitation; so all copying of familiar makes should be scrupulously avoided if one desires personal recognition in rug-making.

METHODS OF WORK.—In putting the frame together, adjust it so that it will be several inches wider than the stamped burlap to be tacked on. The pattern should fall well within the frame, as it is difficult to hook close up to the frame. Double the burlap under along the end and two sides when tacking on the frame, as in Fig. 2, keeping the burlap taut, but not stretched so as to strain the threads. Place the frame in a horizontal position at such a height as to allow a worker to sit erectly with shoulders thrown back, and the arms in an easy unstrained position. (Fig. 3.) If placed too high the shoulder will be forced to assume an unnatural elevation, which soon tires both back and shoulders. A chair, table, box, barrel or window-sill can be used to support the ends of the frame.

In stripping the cloth I find it better to stand, and having divided the flannel into yard lengths, each piece is doubled over twice on the lengthwise, making it four thicknesses to cut through. Fold carefully so that the edges lie exactly together. Begin at the lower left-hand corner of this folded cloth, and with a pair of large sharp shears cut with long regular clips even strips not over a quarter of an inch wide. One is apt to cut them too wide at first, but a little practice soon enables one to cut these four-ply strips with exactitude. If one cuts a bit deeper at either end of the folded cloth, it can be corrected by turning it over and cutting from the other end. These strips must be cut perfectly true, and on the lengthwise, for if allowed to run to a bias, such narrow strips of twill will pull apart, and can not give the firm loop that a straight one does.

To begin work, take the hook in the right hand, with handle well within the palm, the forefinger extended along the upper edge of the hook as a brace, and the other fingers closed tightly about the handle. Do not clutch; it causes strained muscles in the wrist and arm. With the left hand take a strip of the cloth, holding the end between the thumb and forefinger, and the other fingers closing tightly about the strip as one gauges yarn or thread in crocheting. (Fig. 4.) Begin at the right hand corner of the stamped burlap, holding the end of the strip just under the place where the first stitch is to be taken. Thrust the hook through the burlap, and catch the end of the strip and bring it up to about a quarter of an inch above the burlap. In bringing up the hook hold it almost horizontally and press the hole open with a slight backward movement of the hook. Never draw it straight up from the hole. Thrust in the hook again, and this time the strip will come up as a loop. Keep the tip of the forefinger of the left hand always on the last stitch underneath; this prevents it being pulled out as the succeeding stitch is taken. Continue to bring up loops until the strip is used and bring the last of it to the top as an end. Avoid leaving any loose ends on the under side. Loops should have two or three threads of the burlap between them. Along the very margin of the design a straight row of loops should be worked so as to make a good edge to the rug when finished. The straight row effect is also used to outline the general



Fig. 4.—Showing the manner of holding a strip, the hand held under the frame in working.

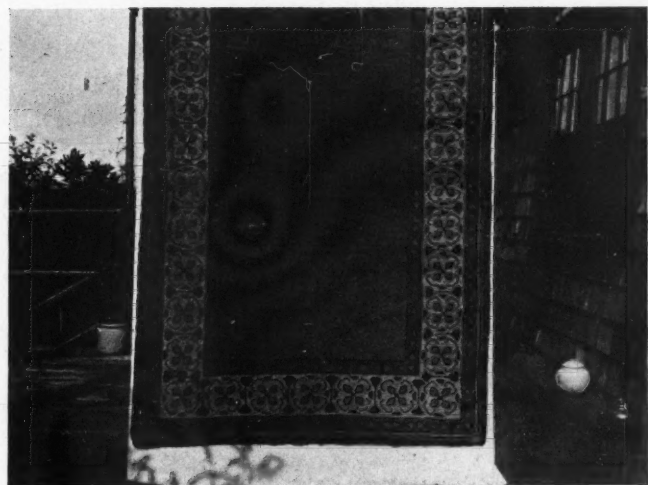


Fig. 1.

pattern, or to indicate any straight lines. But under all other conditions, loops are worked up and back in groups of threes with two or three threads of the burlap between each loop. Thus you take three stitches from you, then passing over two or three threads to the left, you make three stitches or loops towards you. Nor should these loops be set with exact accuracy, at just such a distance apart, but they should distribute themselves so as to cover the ground, working into and between alternate threads of the burlap. A little practise and occasional pulling out of the loops to see how far apart the holes are will explain this rather obscure point. Irregular distribution produces a play of color and depth of tone not possible under the old method of working the whole surface in straight lines. Straight rows catch the light in a uniform way, while triple rows worked in the way I describe disperse the light much as velvet does. Always work from

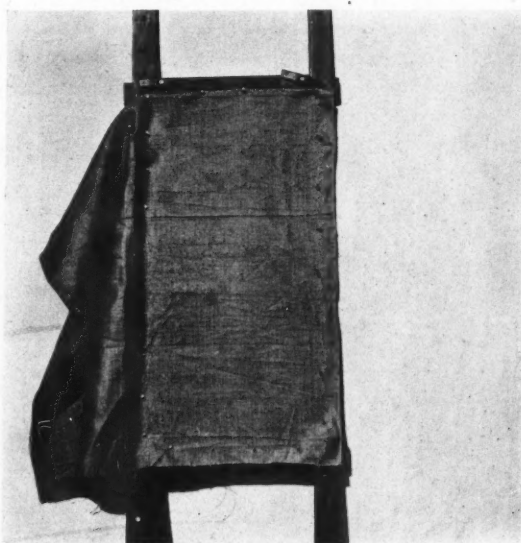


Fig. 2.

right to left until facility has been acquired; then one should learn to work up and down, from right or left with equal ease, but always in groups of threes. Keep the strip worked close to the under side of the burlap, and do not carry any stitch across one already worked. Bring up the loops with a very slight irregularity as to height; for in clipping only the tops of the highest loops are cut off, while others remain un-

clipped. This gives a smooth surface of cut and uncut loops, which catch the light differently and add still further to the beauty of the texture. In pulling up a loop use the whole arm from the shoulder with a slight movement backwards. Never use the wrist or forearm. Let it be done with a single quick stroke, without wriggling or twisting.

Each strip of cloth cut from a yard measured before dyeing should make from forty-six to forty-eight loops. This gives a thick rug without waste. All patterns should be outlined first, then filled in so as not to crowd the outline, and then the ground worked in last. Work from right to left away from you, and towards the middle of the frame. This is as far as is comfortable to work without strain. When the frame is half full, turn it about and work in the same way from the middle towards you until the frame is full.

To shear it, begin at the lower right hand corner, and with the shears held horizontally, cut off the merest tips of the highest loops. Do not gouge into the surface, but cut very carefully, a little at a time, until the surface is smooth. If properly done, one should not go over the same place twice, and no appreciative amount will have been cut off, only a little fuzz from the higher loops. Should any vacant places show on the burlap on the under side, fill them in while the rug is still on the frame by hooking in a loop and its two ends, or more, if needed. Cut off the strip as each space is filled, and do not carry the strip across from one to another. When the frameful is clipped remove the burlap from the frame, and shift it along so as to tack the next portion of the pattern on the frame as before.

In bordered rugs, work the centers first, then tack the burlap on so that the border shall run the long way of the frame, and proceed as usual from right to left. Some of these processes are hard to describe; but one must experiment and use his judgment about any obscure point. When a rug is completed, take it off the frame and turn the marginal edge of the plain burlap under in a hem about an inch wide, and sew firmly with linen thread. A further finish may be added, which gives additional strength, by covering the hem with a cotton binding such as is used for oil cloth or carpet.

ANSWERS TO INQUIRIES

M. M., Brisbane—American glass opaline and opalescent can be bought at wholesale from Louis Heidt, Manufacturer., McKibbin and Boerum St. Brooklyn, New York.

F. H. MCG., Ont.—Work in silver, copper and brass, with description of tools, has been given in the following issues of *Keramic Studio*. July 1903, November 1903, December 1903, January 1904, February 1904, March 1904, April 1904, May 1904, June 1904, July 1904, September 1904, October 1904, also in one or two issues of 1905. We hope to have more work in metal from time to time.

M. A. J., Del.—The process of etching on metal was given in the July issue 1903. It will be reprinted, however, in one of the coming issues.

H. E. B., Greenville—The same fixative is used for pastel and charcoal. Fixatif is made of Grain alcohol and white shellac. Reduce about a tablespoon of the shellac to a powder and add a quart of alcohol. When the shellac has dissolved pour off the clear liquid carefully, and throw away any sediment left. The fixatif should be thin and just a little sticky to be right when ready to use. A finishing wax for burnt or carved wood is made from equal parts of turpentine and beeswax. These ingredients should be melted very carefully together in a double boiler over a small flame until it is smooth.

ANSWERS TO CORRESPONDENTS.

L. S.—A good treatment for the bird design by Miss Ervin in October *Keramic Studio* to be applied to a fernery would be as follows. Tint the entire bowl with Apple Green. Clean out moons and paint twigs and birds with Meissen Brown. Dust entire border, (except moons) with Olive Green,

tint the moons lightly with Alberts Yellow, outline with Meissen Brown or gold. The design would be effectively carried out in a yellow brown scheme of color or lustre using Ivory, Yellow Brown, Brown and Gold. Any color or combination of colors may be used in conventional work so long as they harmonize. It would be impossible to make a list which would be of practical value. Each design must be studied by itself. Buff can be made by tinting with Yellow Ochre quite deeply, adding a touch of Brown, "Cafe au lait" is the color of coffee with milk in it. Use Yellow Ochre with a touch of Brown tinting lightly. The berry plate, Olive Sherman, April Ceramic Studio, might be carried out as follows: Tint the plate with Yellow Ochre and fire, then tint the border again with Yellow Ochre. Paint the panel border and leaves with Meissen Brown, the berries with Pompadour, dust Olive Green over part of the leaves, outline with deep Red Brown or Gold, if preferred. Many times simple designs are given without treatment in Ceramic Studio, thinking that our readers would like to use their own taste. The color schemes are only given as suggestions in case one is short of ideas.

A. F.—Fat oil is made by evaporating turpentine. It is used to mix powder colors, enamels, paste for gold, etc. with the addition of oil of lavender to keep it open. Then spirits of turpentine are used in the brush for painting. You will find a recipe for grounding oil in the 2nd prize essay in gold work in this number of Ceramic Studio. For gold, fat oil has tar oil added to it before using turpentine.

M. C. A.—We have also had the same difficulty in mounting the china backs to mirrors, brushes, etc., and finally had a jeweler set them for us. He used a sort of cement. We advise you to consult a working jeweler. The trouble with plaster of Paris is that every time the plaster becomes damp, as it will on damp days or when the brush, etc. are moistened, the plaster swells and cracks the china. Whenever water colors become dry, take them out and rub them down on ground glass with a little water and glycerine, about $\frac{1}{4}$ glycerine to the consistency of tube paints. This will keep them soft for use. When china becomes too dry for dusting there is no remedy but wait for the next fire or take it out and do it over. We do not believe lustres can be used satisfactorily over enamels, unless, perhaps over the hard fired white Dresden Aufsetzweis. If your customer wants to furnish the blue tiles to alternate with your white ones, she will have to furnish the white, too, from the same firm, as fire place tiles do not run in regular sizes but each manufacturer runs his own sizes. You will have to enquire of the manufacturers.

Subscriber—We hope in an early number to give a variety of flower and fruit subjects in miniature, arranged for decoration. When copying a flower subject in no matter what medium, water color oil or mineral paints, it is necessary to observe first from what direction the light comes, then if you re-arrange the study, you will have to see that the same law of light and shade is observed in the re-arrangement. The Mueller and Henning and La Croix colors in powder can be obtained from Favor Ruhl & Co., you will find their address in their advertisement in Ceramic Studio.

J. H. P. For your fish set we would advise making an appropriate design from the many studies of fish, etc. in the April Ceramic Studio. Confine the decoration to the border. If you are unable to design we would advise you looking over old numbers of Ceramic Studio. You will find many good fish borders as well as other borders suitable for your roll tray and bread and butter plates. Use your own taste in selection as well as in color scheme. It is impossible for us to select designs or color schemes for you, not knowing your taste.

As a general suggestion we would say, take simple border and color schemes in keeping with your other table decorations, gold and white are always attractive and in good taste. Monograms should always be on rims of plates out of the way of the scratching of knife and fork.

K. M. A.—For an attic studio with bare rafters the simplest treatment would be to keep the rather rustic effect. A few fish nets to drape from the rafters would soften the outlines but are great dust catchers. Braided chains of fodder corn with mottled kernels of yellow, white, brown and black, are very decorative and old ginger jars and quaint bottles and old brass and copper make good effect on odd shelves. A piece or two of old blue china lends a pleasant color note. For the floor, rag rugs made of cotton rags dyed to a pretty color scheme, or matting or hemp rugs are clean and attractive on the bare boards. An old cot with a Bagdad rug and some cushions make a cozy resting spot for visitors and if you can afford it, a few willow, rattan or grass chairs and table will add to both comfort and appearance. A few odd posters or if you have a collection, a border of posters are interesting and decorative. The old ginger jars or brass or pewter jugs make nice holders for fresh flowers in season and for dried grasses, teasels, hydrangeas or other winter bouquets. Put sheet asbestos over the ceiling above your kiln, around the pipe where it passes through the roof and under your kiln, also have a tin collar on the roof exit of the pipe. This will make firing in your attic studio perfectly safe. Leave an air space between asbestos and ceiling. Little separate tin ovens can be purchased at the hardware stores which may be heated over an alcohol lamp sufficiently for drying lustres. For a lawyer's office an appropriate gift would be a desk set, ink well, corners for blotter pad, handle for blotter, pen holder. Pictures for such an office should be of some historical subject, or occasionally

one finds a humorous sketch connected with law engravings, photogravures or water color drawings are preferable to oil paintings.

C. L. B., Milwaukee, Wis.—Try putting white lustre over the rose lustre; probably that will prevent its rubbing off. Yellow over rose is very permanent also, and often produces beautiful opalescent tints.

TREATMENTS

Apples and Bees for Stein in Lustre

Henrietta Barclay Paist.

This design is pleasing in three tones either of brown or green. For the darkest color, the background, use a mat color. Draw the design with India ink. Oil with Grounding Oil for the background color. Dust. Clean out for the trees, wash on the lightest color for foliage, then paint in the second tone, carrying down into the panels if for vase. Fire. Repeat the dusting process if necessary, outline with Outlining Black and fire again.

Strawberry Bowl

Marie Crilley Wilson.

Strawberries two-thirds Blood Red, one-third Violet No. 2. Leaves, Sea Green and Shading Green. Base and dark six-sevenths Copenhagen Blue and one-seventh Banding Blue. Use with grounding. Leave background of border white. Second firing: Color tinting oil with Brown Green and dust with Pearl Grey. Third firing: Same as first.

Child's Milk Mug

Marie Crilley Wilson.

Trees in Brown Green. For first firing wash over Shading Green and a touch of blue. Use this same color for dress and hat. Shoes and hair soft grey brown, using lighter color for hair. Feather, spots in dress, stockings, gloves, soft tan color. Flesh color for face, a touch of pink in cheek. Same color for apples. Sky, design at base and handle, gold. Road, fence and opening in handle, a warm grey.

This design would also be pretty in one color scheme, using equal parts of Copenhagen Blue and Pearl Grey, with one-fifth Banding Blue for first and second firing, making the tone correspond to those in India ink drawing. For third firing cover the design with tinting oil colored with Deep Blue Green, and dust with Pearl Grey.

Block House

Marie Crilley Wilson

First firing: Windows, upper band and base, Black. Second band and trees, two-thirds Brown Green, one-third New Green. Sky, grass, two-thirds Yellow Brown, one-third Brown Green. Gateway and roof, Pompadour. Second firing: Paint with tinting oil colored with Yellow Brown. This will give sufficient color to the house. Third firing: Same as first.

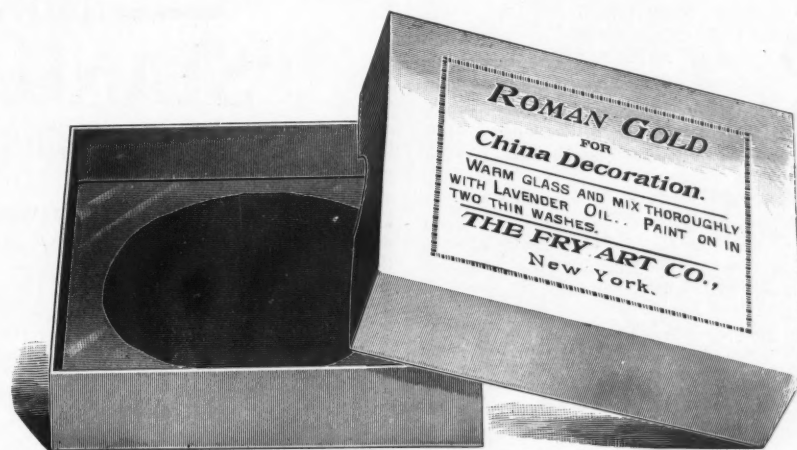
Little Castles

Marie Crilley Wilson.

Upper band, Yellow Brown with a touch of Black. Same color for band under design. Under upper band, and under and above lower band, paint a strong brown line. Sky and lettering in Gold, letters outlined in Brown. Main building, pale pinkish Ochre with windows of Dark Brown. Trees, Brown Green and Shading Green. Base, greyish Brown. Roofs, Terracotta. Small buildings, Warm Grey, roofs Violet.

LEAGUE NOTES

The League Notes for this issue were received too late to be given in full. Mrs. Vesey asks all members to send both the outline drawing Prob I, and a conventional fruit design for Willets Belleek stein No. 599, Prob. II to Belle B. Vesey, 6228 Wabash Avenue, Chicago, before December 17th.



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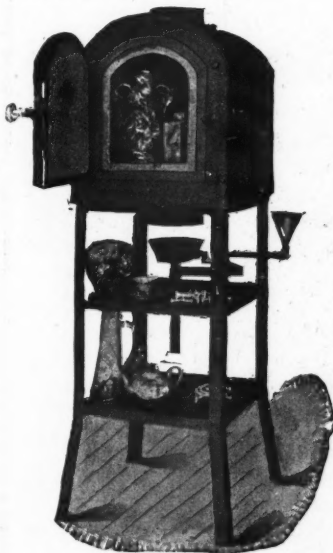
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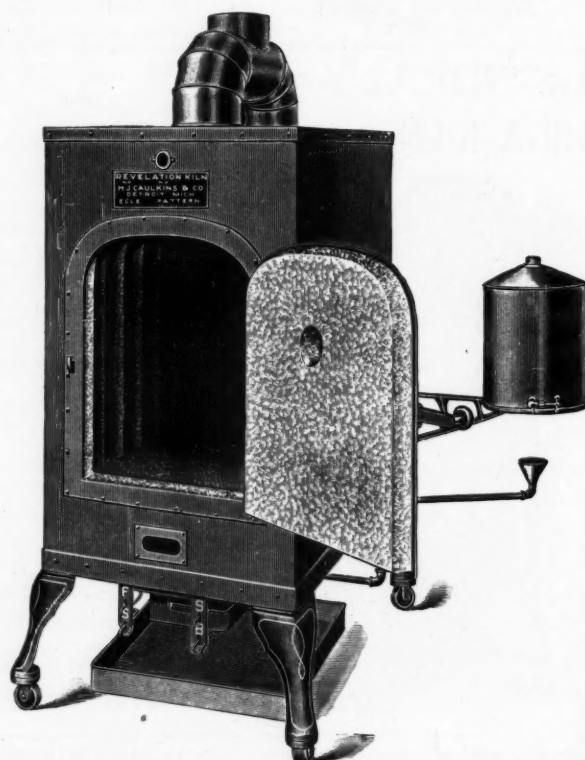
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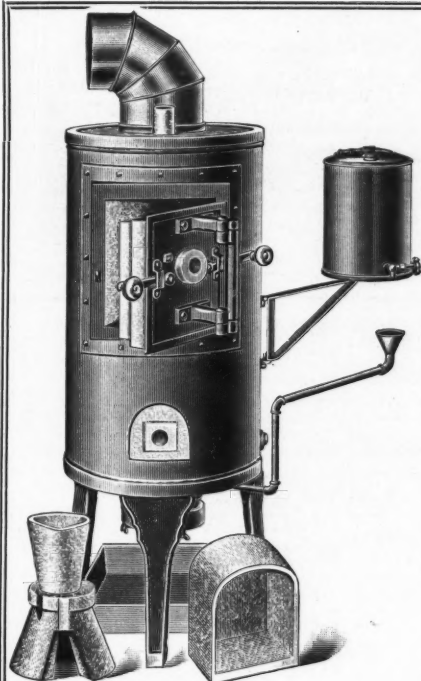
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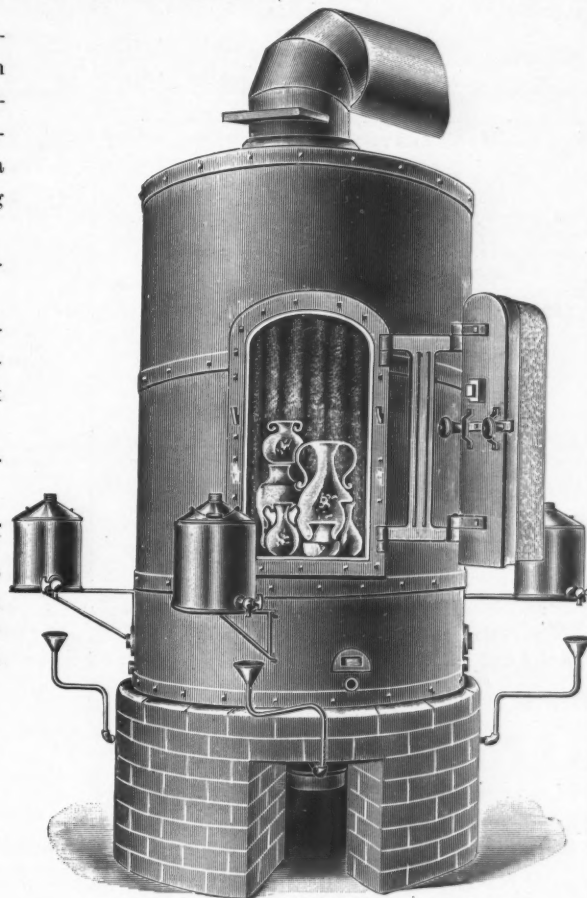
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CLASS ROOM COMPETITION

The subject for the next class room will be published in
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The articles on "Gold Work" which could not all be published in December issue will
be concluded in January, and a new subject given for February number.

Monthly Design Competition

February Competition Closes December 15th, 1905

The problem for this competition is the same as was given for Christmas competition. As explained on editorial page of November, 1905, it has been held two months longer. The subject is a design for punch bowl, motif to be chosen by designer. Instead of the bowl design being made full size, as before stipulated, a *section* in black and white, *full working size*, may be submitted, with a drawing in colors of the bowl in seduced size. If preferred, the bowl may be made in black and white instead of water color; then it should be accompanied by the black and white section in full working size, and a section in colors. These specifications are made on the basis of a bowl twelve to fifteen inches in diameter.

First Prize, \$15.00

Second Prize, \$10.00

Design for punch cup, to go with bowl but not necessarily the same arrangement of design. *Special attention is called to the shapes of bowl and cup.*

First Prize, \$5.00

Second Prize, \$3.00.

March Competition Closes January 15th, 1906

The next competition after the February one, will be for March, closing the 15th of January. Subject of problem, Decorative color study of a flower arranged in a panel, accompanied by its application in black and white to some ceramic form. This must also be accompanied by a sheet of detail drawings of the flower with suggestions for conventionalizations of the different parts, also a treatment in mineral colors.

First Prize, \$20.00.

Second Prize, \$15.00

Third Prize, \$10.00.

Fourth Prize, \$5.00.

Open to Everyone

No one is excluded—Non-subscribers, foreigners, former prize-winners, are eligible. Mark with fictitious name or sign, same to be on envelope enclosing name and address of competitor.

A color scheme should be sent with each design, at least a section of the design in colors. Between two designs of same merit, the prize will be awarded to the one accompanied by the best color scheme.

Designs must not be traceable to any existing pattern. All work should be mailed flat. Designs receiving mention will be considered for purchase. Send return postage for all designs submitted.

Each design must be made separately and not overlapping another. Any number of designs can be submitted by one person.

Designs from foreign countries should be sent by mail, *not* by express or Parcels Post.

The Jury reserves the right to withdraw any prize for which there is no sufficiently worthy design.

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